MUSICAL COURIER

Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, APRIL 15, 1939

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Division: Columbia Concerts Corporation of Columbia Broadcasting System

113 West 57th Street — New York, N. Y.

Vol. CXIX, No. 8
Whole No. 2985

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

SIXTIETH YEAR

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 2985 | NEW YORK, APRIL 15, 1939 | Vol. CXIX — No. 8

Dallas Hails Return Of the Metropolitan With 4 Days of Opera

Longest Tour of Company Since 1905 Opens Before Throng With Grace Moore's Manon —New Orleans Greets Forces

(Special to the Musical Courier)

DALLAS, TEX.—In its first performance here since 1905, the Metropolitan Opera Association was greeted by a vast audience on April 10 when Massenet's Manon with Grace Moore in the title role opened a four-day engagement in the Fair Park Auditorium. Arthur L. Kramer heads the local sponsoring committee.

It was the longest trip taken by the company since 1905 when a visit was paid to San Francisco with stops along the way at Houston, New Orleans, this city and other localities.

The special train, bearing 300 members of the company including the full orchestra, arrived late Easter Sunday night. Also in the entourage was the Metropolitan Opera ballet which, on April 12, prefaced the performance of La Boheme by giving the entire fourth act ballet from Carmen.

Four conductors accompanied the vocalists and ballet, Wilfred Pelletier, Pietro Cimara, Erich Leinsdorf and Gennaro Papi.

In support of Miss Moore at the inaugural were Jan Kiepura, John Brownlee and Ezio Pinza.

The second night brought Otello with Lawrence Tibbett, Giovanni Martinelli and Irene Jessner in the principal roles. Scheduled for La Boheme were Miss Moore and Charles Kullmann, Mr. Brownlee and Mr. Pinza.

Tannhäuser, the only Wagnerian work to be offered during the Metropolitan Opera Association season here, brought Lauritz Melchior in the title role with Elisabeth Rethberg as Elisabeth and Kerstin Thorborg as Venus. Herbert Janssen, new baritone, who made his debut in New York this season, was the Wolfram.

FOUR OPERAS IN NEW ORLEANS

The company followed up the visit here by moving on to New Orleans where Aida, La Boheme, Carmen and Lohen-

(Continued on page 29)

Trabadello, Teacher of Caruso and Garden, Passes

SAINT-SEBASTIAN.—Antonio Trabadello, Spanish tenor and teacher, died here at the age of eighty-three. Celebrated throughout the world during the last twenty years of the nineteenth century, he was professor at the Paris Conservatoire and also taught in New York. Among his famous pupils were Caruso, Mary Garden and Sybil Sanderson.

R. P.

Photo by Leonard Hyams.

PREPARING THE SWISS SYMPHONIC SALUTE TO THE WORLD'S FAIR

Ernest Schelling and Rudolph Ganz, co-conductors of the Philharmonic-Symphony Orchestra, at rehearsal.

Three Guest Conductors Are Engaged For New York Philharmonic Season

Stoessel, Enesco and Prokofieff Will Lead During Barbirolli's Month Holiday Next Year—Tour Arranged for the Fall

Three guest conductors, Georges Enesco, Serge Prokofieff, and Albert Stoessel, are to appear next season with the New York Philharmonic-Symphony Society when John Barbirolli, permanent director, takes a four-week vacation. This season, the ninety-eighth of the ensemble, opens on October 12 with Mr. Barbirolli inaugurating his third year as permanent conductor.

The selection of Mr. Stoessel, an American conductor-composer, marks the first time the Philharmonic has had a native leader since the guest appearances of Werner Janssen.

Mr. Stoessel is to conduct the Holy Week concerts of the orchestra. Aided by the Oratorio Society, of which he is conductor, he will present Bach's St. Matthew's Passion on March 20 and 21. On Easter Sunday he is to have Ernest Hutcheson, president of the Juilliard School, as assisting pianist.

Born in St. Louis, Mr. Stoessel started his career as a violinist. During the war he served as an infantry lieutenant and leader of the 301st Inf. Band. Later he was director of the school for bandmasters at the American headquarters in Chaumont. In 1919 he toured as a violinist and also with Caruso and then became assistant to Walter Damrosch, director of the Oratorio Society. When the latter resigned, Mr. Stoessel succeeded him.

Mr. Stoessel founded the Chautauqua Opera Association in 1929 and has conducted there every year. Since 1927 he has been head of the opera and orchestra departments at the Juilliard School and from 1925 has been conductor of the Worcester Festival. Among his compositions is the opera Garrick. During last season he was guest conductor of the Cleveland and Pittsburgh orchestras.

For Mr. Enesco it will be the fourth consecutive season he has shared the

(Continued on page 34)

Cincinnati Festival Soloists Are Announced

CINCINNATI, O.—The May Music Festival, under the direction of Eugene Goossens, is announced for May 2 through May 6, in Music Hall, which is being refurbished in glittering gold, ivory and Pompeian red for this season.

Soloists engaged are Kirsten Flagstad, Kerstin Thorborg, Helen Jepson, Marjorie Lawrence, Hilda Burke, Josephine Antoine, Lilian Knowles, Elizabeth Brown, Keith Falkner, Eyvind Laholm, Julius Huehn, William Hain and Norman Cordon.

New works which Mr. Goossens, the chorus and the Cincinnati Symphony Orchestra are performing are an oratorio, Watchman, What of the Night? by a Cincinnatian, James G. Heller; and the Magnificat by Herman Hans Wetzler, American composer now residing in Switzerland. Mahler's Symphony No. 8 will be performed. Excerpts from various operas, other symphonic works, and vocal scores will make the program.

M. D.

N. Y. World's Fair Speeds Final Plans For Musical Series

Opera and Concert Roster to Include Notable Performances —Complete Schedule of Events Slated for the Early Weeks

Thousands of visitors are already finding temporary homes in New York City preparatory to the opening of the 1939 World's Fair in the metropolis. Olin Downes, chairman of the music committee, has scheduled an active month of both orchestral programs and individual solo concerts which are to be held both at the fair grounds and in Carnegie Hall.

In addition, the Metropolitan Opera has announced its special series of Wagner operas, all of which are to be given in its own home. Rumor continues to the effect that Arturo Toscanini is being persuaded to conduct another operatic series, either at the opera house or at the fair grounds, although it was reported this might interfere with his new season as conductor of the NBC Orchestra.

The raising of the "native issue" by Dr. Sigmund Spaeth has resulted in a last-minute drive to arrange a series of programs by American composers in the form of a festival during the summer months. The New York Philharmonic Orchestra, already scheduled for several concerts in connection with the fair, is also preparing for its annual season at the Lewisohn Stadium, following the official opening of the fair.

In The Ring Cycle at the Metropolitan, Kirsten Flagstad will sing Brünnhilde; Lauritz Melchior, Siegfried; Friedrich Schorr, Wotan, and Arnold Gabor, Alberich, throughout the series.

The calendar for the first part of the summer, as arranged by the fair committee, follows:

NEW YORK WORLD'S FAIR MUSIC

April 30, Opening Concert by New York Philharmonic Orchestra, John Barbirolli, conducting; Josef Hofmann, pianist, soloist. Fair Grounds.

May 1, New York Philharmonic Orchestra, Olav Kielland, conducting; Norwegian Graduate

(Continued on page 18)

Kenneth Klein to Be Promotion Manager for Fair

Kenneth Klein, director of the concert department at the New York Town Hall, has been given a leave of absence until September 2 to become music promotion manager of the World's Fair. He will assist Olin Downes, director. George V. Denny, Jr., president of Town Hall, announced Mr. Klein's appointment and said also that Jane Zeller, the latter's assistant, is to be in charge of the concert department during his absence.

Paderewski Breaks Attendance Record at Chicago Auditorium

Hundreds Turned Away from Recital—Hofmann Appears with Local Symphony—Brucknerites Give Stock a Medal

CHICAGO.—All box-office records were shattered for Paderewski's piano recital at the Auditorium, March 19. The hall was packed beyond capacity, hundreds were seated on the stage and in the orchestra pit, and many turned away. The seventy-eight-year-old pianist-composer won ovation after ovation from the curiosity-seekers.

A huge audience also witnessed the premiere of American Document, a documentary dance patterned after an American minstrel show, choreographed and danced by Martha Graham at the Civic Opera House under Harry Zelzer's management.

Josef Hofmann performed Anton Rubinstein's D minor concerto with the Chicago Symphony Orchestra, with the beauty of tone and dynamic interpretation expected from the foremost disciple of that composer. Bruckner's unfinished D minor symphony, often interpreted by Stock, has seldom been accorded a more remarkable treatment, especially the *scherzo*, which bubbled with crispness and beauty. During the intermission Dr. Martin J. Dumler, president of the Bruckner Society of America, presented Stock with a medal as a token of appreciation for sponsoring Bruckner's music on many occasions.

It is a rare occurrence to have a string quartet as soloist with an orchestra and yet it was pleasurable to hear the Pro Arte Quartet in Martinu's concerto and Poot's Ballade, two works unknown here and of sufficient import to hold the interest of the listeners. Borowski's third symphony, recently premiered, impressed even more favorably upon second hearing.

E. Power Biggs, English organist, in his first appearance here, introduced the Sowerby organ concerto in C major, a work that adds greatly to the reputation of the Chicago composer. Superbly interpreted, the novelty impressed as having been conceived on modernistic lines without offending the ear by dissonances so much in use nowadays to cover a lack of imagination. Another novelty, Stringham's Nocturne (No. 2), flows smoothly and tranquilly in expressing the moods of night in melodious strains, colorfully instrumented.

(*Continued on page 26*)

AGMA Signs 5-Year Pact with Managers

Officers of the American Guild of Musical Artists, Inc., a union of concert and opera singers, and Columbia Concerts Corporation and the Artists Service of National Broadcasting Company, Inc., managers of concert and opera singers, have announced the signing of a five-year contract limiting commissions, providing for the establishment of joint advisory committees and the arbitration of any disputes before the American Arbitration Association.

Also signatory of the contract are Community Concerts Corporation and Civic Concert Service Inc., two organizations which develop concert audiences throughout the United States and Canada on a membership basis. The agreement recognizes the work of these two agencies in developing such musical audiences and states that "the proper extension of the music association plans is beneficial to artists, managers and the public."

AGMA is an affiliate of the Associated Actors and Artists of America, an organization which includes Actors Equity Association, Screen Actors Guild, the American Federation of Radio Artists and other performers' organizations. Columbia Concerts Corporation is a merger of Evans and Salter, Metropolitan Musical Bureau, Inc., Concert Management Arthur Judson, Wolfsohn Musical Bureau and Haensel & Jones, and is a subsidiary of Columbia Broadcasting System.

The contracts have been placed in escrow pending the closing of certain negotiations now being carried on in Hollywood. The signing brings to a friendly and satisfactory conclusion negotiations which have been carried on for several months.

PREPARING NEW AMERICAN OPERA

Composers and librettists of the American Lyric Theatre listen to the score of Douglas Moore's The Devil and Daniel Webster, first American opera to be produced by the new organization. Left to right, Stephen Vincent Benet, author of the opera, Clarence Loomis and Sarah Newmeyer, composer and librettist of Susanna, Don't You Cry, Prof. Moore and Robert Edmond Jones, managing director.

Photo by Michael Caputo

WINNERS IN METROPOLITAN AUDITIONS OF THE AIR, Annamary Dickey, soprano, and Mack Harrell, baritone, with Wilfred Pelletier, Metropolitan conductor, who directed the hearings and was one of the judges. (Story on page 28)

Cincinnati Symphony Orchestra Names 1939-40 Soloists

CINCINNATI, O.—Eugene Goossens, conductor, and Edgar Friedlander, manager, of the Cincinnati Symphony Orchestra, have announced the following soloists for the 1939-40 season: Fritz Kreisler, Robert Casadesus, Leon Goossens, Bidu Sayao, Jose Iturbi, Emanuel Feuermann, Zino Francescatti, Jose Echaniz, Igor Gorin, Ruth Posselt, William Murdoch, Keith Falkner, Ethel Bartlett and Rae Robertson, Daniel Ericourt, E. Power Biggs and Norman Cordon. M. D.

Nikolai Lopatnikoff in New York

Nikolai Lopatnikoff, Russian composer, has come to America to take up his residence in New York. His orchestral works have been performed by such organizations as the Boston Symphony, the Philadelphia Orchestra, Detroit Symphony and the New York Philharmonic.

Naples Cancels French Novelty

NAPLES.—L'Aiglon, opera by Arthur Honegger and Jacques Ibert, director of the Villa Medicis at Rome, which was scheduled to be given here recently, was called off by "superior order" an hour before the curtain was to have gone up. No explanation of the "order" has been forthcoming. R. P.

Naumburg Prizes Awarded to Four Young Artists

Mara Sebriansky, violinist, Gertrude Gibson, soprano, Zadel Skolovsky, pianist, and William Horne, tenor, have been named winners of Naumburg Prizes for this season and are to receive debut recitals in Town Hall next year under the auspices of the Walter W. Naumburg Musical Foundation.

They were selected from 151 applicants in the fifteenth annual competition of the foundation. Twenty-four finalists were heard by Walter Spalding, Wallace Goodrich, Adolfo Betti, Bruce Simonds and Povla Frijsh, the judges.

Born in New York, Miss Sebriansky is a pupil of Louis Persinger. Miss Gibson, a native of Hawthorne, N. Y., studied with Florence Page Kimball. Mr. Skolovsky, born in Vancouver, B. C., and living in Los Angeles, is a pupil of Isabella Vengerova. Mr. Horne, a New Yorker, studied with Mme. Schoen-René.

Henry Brant Wins Society of Professional Musicians' Prize

Henry Brant, twenty-six year-old American composer, has been named winner of the $100 prize offered annually by the Society of Professional Musicians for compositions for chamber orchestral units. His concerto for clarinet was adjudged the best of the manuscripts submitted by composers from fourteen states. The winning work was performed at the second annual Town Hall, New York, concert of the society on April 12.

Mr. Brant, who has been composing since the age of ten, has written orchestral music, chamber music scores, choral works, and music for the stage and screen. His symphonic works have been heard over WOR and WABC and recently he orchestrated Mr. Bach Goes to Town for Benny Goodman. He studied at the Juilliard School and has won the Morris Loeb Award and Coolidge and Seligman prizes.

Jooss Ballet Returning for Tour Next January

The return of the Jooss Ballet to America was announced for January, 1940, by F. C. Coppicus, director of the Metropolitan Musical Bureau. The ballet, now touring the British Isles, will have a new repertory for its next American season. A New York season will precede a three months' transcontinental tour, Mr. Coppicus said. Among cities in which the ballet is already booked to appear are: Rochester, Buffalo, Wellesley, Boston, Brooklyn, Philadelphia, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, Spokane, Cleveland, Ottawa, Toronto, Pittsburgh, York, Louisville, Havana and Baltimore.

Paris Finds Some Glowing Pages In World Premiere of Sauguet's Opera

La Chartreuse de Parme, Based on Stendhal Romance, Proves Long, But Engrossing, to First Nighters—Has 11 Scenes

by
IRVING SCHWERKÉ

PARIS.—The Grand Opéra has just given the first world performance of La Chartreuse de Parme, opera in four acts and eleven scenes, libretto by Armand Lunel, after Stendhal, musical score by Henri Sauguet. The crowded house on March 16 gave the work—it is almost five hours long!—a warmer reception than "creations" are usually accorded in this surfeited centre. It would be both impossible and foolhardy to prophesy for or against a useful career for the opus, since, as everybody knows, "You never can tell." The following are only first impressions, and the reader can suit himself in the matter of leaving or taking them.

According to Monsieur Sauguet, he saw an opera in Stendhal's Chartreuse de Parme the very first time he read the book—felt its lyricism, responded to its fantasy, sensed its dramatic content. "Even its long monologues seemed made to be sung." Sauguet worked a decade on the composition of this opera, orchestrating it only last year.

Condenses the Novel

The stage action by Lunel is not entirely satisfactory, though it has much to recommend it; and it must always be a difficult, if not thankless job, to have to go through a novel and make a choice of certain episodes in preference to others. It would appear, however, that the librettist has faithfully followed Stendhal from first to last and has praise-worthily respected the general character of the book. He has cast the story as follows:

First act: (1) Meeting of Fabrice and Clélia on the Como-Milan road; (2) a performance at La Scala, during which Fabrice and Clélia meet again, and Mosca meets Gina. Second act: (1) A ball at the Duchess Sanseverina's; (2) Theodolinde's *trattoria*, where Fabrice comes to hide after murdering Giletti. Third act: (1) Courtyard of Parma Prison, where Fabrice is incarcerated; (2) the citadel ramparts where, during the night, Fabrice and Clélia have their love trystings; (3) the "harmless prisoner's cell" and Fabrice's escape. Fourth act: (1) Fabrice's *atelier* at Locarno, where he comes to live with Gina; (2) the last meeting of Fabrice and Clélia, before the latter's marriage; (3) after preaching an inspired sermon in a church at Parma, Fabrice tells Clélia (who was in the audience) his decision to retire to the Chartreuse de Parme for the remainder of his life. It is the unhappy lovers' last farewell.

The Music

One had the impression of being in the presence of a score that was neither young nor old, neither reactionary nor revolutionary, neither radical nor conservative. In form, a composite of opera and lyrical drama, the work aims to express the psychology and the acts of the stage personages as well as the essential atmosphere of the book, and seeks to achieve that expression, not cerebrally, but by means of direct and inciting musical sensations.

The composition has some ravishing pages, some that are ingratiatingly fresh, some that are almost hot with passion's glow, others, such as the cradle song and Fabrice's aria in the tavern scene, that are burdened with real beauty. The work abounds in solo numbers, duets, trios, and so on, and Monsieur Sauguet has certainly made an effort to give the voices full value. There are ensembles *à l'Italienne* and Stendhal's soliloquies are turned into arias, and when the exigencies of the action demand that the words be given first importance, the composer uses the style of the lyrical drama. The work has no overture, but there are a number of preludes as, for example, the delightful one *à la Rossini*

HENRI SAUGUET

which introduces the Scala scene with its charming ballet in the form of a "Variations Without a Theme."

That Sauguet took great pains in composing La Chartreuse de Parme is at once apparent, as it also is that he did not use nearly enough self-correction. First of all, he should have braked his pen, there being not a few pages that impart a useless heaviness to the general effect. There is too much laboring uphill, and it is unfortunate that, as soon as the composer gives you an interesting *morceau*, he makes up for it with a dull one! That he writes as he feels, no one can gainsay, but for all his smooth and polished *savoir faire*, he has not humanized his characters, nor has he given any of those prodigies of music which cause the fancy to "run on with breathless expectation" or act as irresistible conductors to the imagination.

He seemed more to diminish his characters than aggrandize them—is it that he judges others' feelings by his own?—and instead of encouraging enthusiasm and giving full play to common, hearty sympathy he seems to shake hands with love and passion "with a pair of fashionable gloves on." Perhaps he is more concerned to please himself than the public. I do not know; but I could not help feeling that the musical atmosphere was aromatic of a sort of fear of going too far in the business of being human. Monsieur Sauguet has skillfully handled the difficulties of his subject, but the results of his work would have been infinitely more soul-searching if the process had been less of art and more of heart!

The scenery and costumes were designed by Jacques Dupont. Both the scenery and *mise-en-scene* were carefully worked-out and were also quite traditional. Philippe Gaubert conducted with his wonted care for detail and discretion. The cast comprised: Mmes. Germaine Lubin (Gina, Duchesse de Sanseverina), Jacqueline Courtin (Clélia), Germaine Hamy (Theodolinde), MM. Raoul Jobin (Fabrice), Endrèze (Comte Mosca), Huberty (General Conti), Raoul Gourgues (Ludovic), Forest (Barbone). The dances, arranged by Albert Aveline, had Mlles. Solange Schwarz, Dynalix and Grellier as principals.

Sauguet, it might be added, was born at Bordeaux in 1901, and is the author of such works as La Chatte (ballet done by Diaghileff), La Nuit (ballet given in London), Fastes (ballet created by "Ballets 33"), a piano concerto, and an *opéra-comique*, Un Amour du Titien.

New Stradivarius Lawsuit

FLORENCE.—The dispute between Mrs. Olga Loeser, widow of Charles Loeser, American art collector, and Jenö Lener, first violinist of the Lener Quartet, over the possession of the famous Griffin Stradivarius violin, which was settled in court some months ago in Mrs. Loeser's favor, has been contested again by Mr. Lener. The appeal will shortly be heard in the Florentine Courts, at which time Mrs. Loeser will claim a confirmation of the previous verdict. D. N. L.

Support of Business World Called Vital to Opera

A plea for the support of business executives and women of finance for the Metropolitan Opera Guild was made by Thomas J. Watson, president of the International Chamber of Commerce, at a luncheon on April 5 to General Manager Edward Johnson of the opera company. Mrs. August Belmont, chairman of the guild, was also a guest.

More than 240 at the luncheon heard Mr. Watson declare that its purpose was "to interest more people to spread the gospel of music in our daily lives." Mrs. Belmont discussed the work of the guild and urged greater support of the opera if it is to "be kept and well-kept." Mr. Johnson expressed the hope that the organization ultimately would have a fund "to make it permanent."

Scholarship for Foreign Study Offered

The Frank Huntington Beebe Fund for Musicians offers a scholarship award for foreign study during 1939-40, open to a young, talented and deserving musician who intends to make music a profession. The trustees of the Fund, by whom the award will be made, are Frederick S. Converse, Wallace Goodrich, and Walter R. Spalding. Application forms may be obtained from the Secretary of the Frank Huntington Beebe Fund for Musicians, 290 Huntington Avenue, Boston, Mass., and must be submitted before May 1 next.

75,000 Hear Anderson

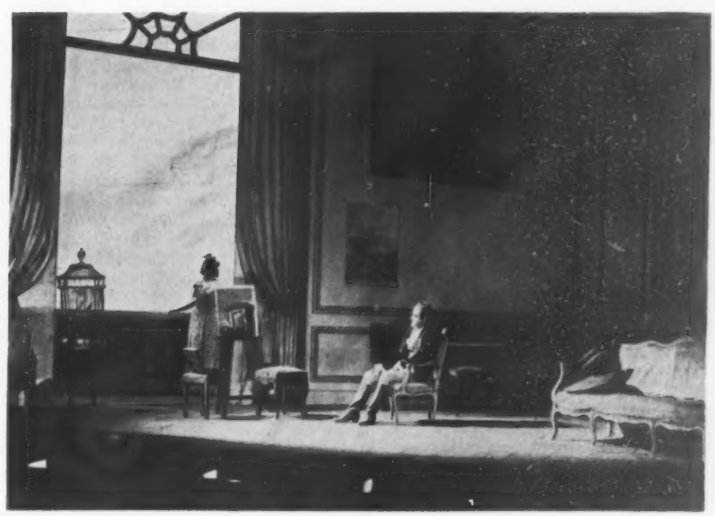
WASHINGTON, D. C.—A throng estimated at 75,000 heard Marian Anderson, barred by the Daughters of the American Revolution from appearing in their concert hall here, sing on Easter Sunday afternoon on the steps of the Lincoln Memorial. Introduced by Harold L. Ickes, Secretary of the Interior, the contralto sang before an audience that included many high officials of the government. The program was broadcast by NBC.

R. P.

Asks Renewal of Copyright on Rock-a-Bye, Baby

WASHINGTON, D. C.—Party lines in Congress disappeared when the composer of America's cradle song appealed for support, pointing out that through a technicality she had lost control of its copyright.

In 1887, Mrs. Effie I. Canning Carlton filed a copyright for Rock-a-Bye Baby, which for more than half a century has been sung by mothers throughout the country. Several years ago a technicality prevented a renewal being granted.



(Photo by Gaston and Lucien Manuel, Paris.)

ROMANTIC INTERLUDE AT LOCARNO,
eighth scene from Sauguet's opera, La Chartreuse de Parme, as staged at the Paris Opera, with Germaine Lubin as Gina and Raoul Jobin as Fabrice.

NEW YORK CONCERTS

GEORGES ENESCO JOSEF HOFMANN

MARCH 20

National Orchestral Association Only two composers were listed for this evening program in Carnegie Hall by the National Orchestral Association, but Leon Barzin elected to have as his soloist Artur Schnabel, who was heard in Mozart's B flat concerto (K.595), a work so rarely given as to be styled a novelty. Mr. Schnabel provided a reading that demonstrated his amazing technical skill and complete understanding of the content of the score. Mr. Barzin's young players gave able assistance.

The other Mozart item was the ballet music for the pantomime, Les Petits Riens, a series of charming portraits that called for a varied assortment of choirs, as for instance one episode wherein a string quartet was featured. An early serenade of Strauss (op. 7), for woodwinds, gave this group opportunity to reveal their progress under Mr. Barzin. Strauss' Don Juan completed the offerings.

Bernard Parronchi A cello recital by Bernard Parronchi drew a large number of this artist's admirers to Town Hall. Mr. Parronchi began his program with a Handel *adagio* and *allegro*, showing his warm and appealing tone to advantage. A toccata by Frescobaldi was followed by the Beethoven variations on a theme from The Magic Flute, which had effective playing in many of its episodes. The major item on the list was Cassado's transcription of the Schubert concerto in A minor. Last came small items of Nin, Granados, Chajes, Casella, Bozza and Cassado. The audience's reaction was cordial. Milton Kaye was an expert accompanist.

MARCH 21

Palestine Orchestra Benefit Concert The Carnegie Hall program, for the benefit of the Palestine Symphony Orchestra, enlisted the services of Dusolina Giannini, Metropolitan Opera soprano, with Edwin McArthur at the piano; Hertha Glatz, contralto, with Franz Rupp as accompanist; Josef Lhevinne, pianist, in one of his rare solo appearances; Ruggiero Ricci, violinist, with Louis Persinger as associate pianist; Alexander Kipnis, basso, with Fritz Kitzinger at the piano, and the Vinaver Male Choir of twenty-nine voices under the baton of Chemjo Vinaver. This ensemble presented folk airs arranged by the conductor, sung with responsiveness and rich tone. Miss Glatz offered an aria from La Favorita and four Spanish folksongs of De Falla with stylistic appreciation.

ALBERT SPALDING GASPAR CASSADO

Mr. Lhevinne offered only Chopin items, presenting them with his accustomed sincere art and technical skill. Miss Giannini contributed an aria from La Forza del Destino and some Italian folksongs arranged by her brother, Vittorio. Mr. McArthur gave the rich-voiced artist excellent assistance. Mr. Ricci and Mr. Persinger collaborated ably in the D major concerto of Paganini. Mr. Kipnis' offerings were four Russian folksongs, sung with emotional understanding and dramatic skill, Mr. Kitzinger giving able pianistic support. Needless to say, numerous encores considerably augmented the program.

Alexander Kisselburgh A full-range voice, sonorous and colorful, was displayed by Alexander Kisselburgh, baritone, in his first recital in several seasons on this evening in Town Hall. An aria, Flow, Thou Regal Purple Stream, from an eighteenth century opera by Samuel Arnold, opened his list and was followed by two Handelian arias and a Haydn number. Brahms and Schubert items, and some Irish songs, arranged by J. Fisher and Sir Charles V. Stanford, were also on his formal schedule as well as a French group and songs by Bryceson Treharne, Kathleen Manning, Jacques Wolfe and Norman Wright. Mr. Kisselburgh showed that during his absence he has not lost his interpretative skill. Sensitive readings delivered with taste and understanding brought him warm applause.

MARCH 22

Schola Cantorum Although Mozart's D minor Mass was the principal offering on the Carnegie Hall program of Hugh Ross' Schola Cantorum, this was prefaced by two items of Burle Marx, Brazilian composer-conductor now in this country for appearances at the New York World's Fair. Both were accorded world premieres. Mr. Marx' In Memoriam, for chorus and Ave Maria for chorus and solo soprano, are two movements of a proposed choral suite. Both are in orthodox style and show the South American composer's command of both choral and instrumental technic as well as a definite ability to admix both. Fanny Cleve was the soloist, also participating in the Mozart score. Singers and soloist gave laudatory interpretations and the composer was called to the stage to acknowledge the plaudits.

Bach's fifth Brandenburg concerto with Mishel Piastro, violinist, John Amans, flutist, and Ernst Victor Wolff, harpsichordist, as soloists provided the prelude. Dr. Wolff made the most of the harpsichord solo opportunity.

In the Requiem, Lorraine Eley, contralto, William Hain, tenor and Mark Love, bass-baritone of the Chicago Opera, provided a well-balanced quartet with Miss Cleve. The chorus realized the emotional opportunities of the work, singing with balance and responsiveness, the Dies Irae and Confutatis episodes being brilliant delineations. Mr. Ross directed with authority and the sixty members of the Philharmonic Orchestra provided competent assistance.

Lucille Manners In her first New York recital, Lucille Manners, soprano, featured artist in radio programs, pleased a Town Hall gathering with songs that ranged from the classical Italian, through Lieder, to modern French and English items. Her clear and tonally appealing voice was produced with exquisite refinement in the lyrical numbers. Especially noteworthy was her fresh and poignant voicing of Schubert's An die Nachtigall in a group of works by that composer and Brahms. Airs by Peri, Scarlatti and Gaffi opened the list, sung with poise and stylistic felicity. In the second half Miss Manners' singing had much spontaneity in modern numbers by the Gallic composers Szulc, Faure, Aubert, Georges and Pierné, and in an English group by Lily Strickland, Matthew Frey, Robert Braine, Frances Williams, Frank Black and Landon Ronald. The Frey and Black were MS. works and the latter composer bowed from a loge after Miss Manners had repeated his ingratiating Lullaby for a Doll. Betsy Culp was an accompanist of helpful sort.

Adele Rivie A fresh, young voice of beautiful quality, used skillfully, was disclosed by Adele Rivie, soprano, at the Barbizon-Plaza Concert Hall. The monologue and aria from Gluck's Iphigenie en Tauride was sung with warmth and understanding and was followed by a section of Hugo Wolf and Brahms Lieder. A French group by Debussy, Delibes, Duparc and Poulenc proved an excellent *métier* for the sparkling, vibrant quality of her voice. This was followed by the Pace, pace aria from Verdi's La Forza del Destino, sung with dramatic intensity. Griffes, Head, Daniel Wolf and Bantock were the composers of her final section of English songs. Alice Wightman was an adequate accompanist for the soprano, who was enthusiastically greeted by a capacity audience.

MARCH 23

Philharmonic Orchestra With Beethoven's Coriolanus Overture as an opening, the Philharmonic program at Carnegie Hall on this Thursday evening began with music of brief length but spontaneous appeal. The same cannot be said of the rest of the list, Brahms' Double Concerto for violin and cello, and the second symphony by Elgar. Both works are too long for what they have to say—and do not happen to be favorites of the present reviewer. Brahms' invention lags in his pages, and he makes up with impressive workmanship and a general atmosphere of extreme dignity. The soloists did all they could with their parts, Albert Spalding and Gaspar Cassado interpreting with serious effect leavened with lovely blending of tone and security of execution.

It was a good idea of Barbirolli to exhume the Elgar symphony if only to convince some of us again that it is an opus uninspired, undistinguished, wearisome, with prolix and turgid development. The conductor produced all his art with the baton, and won a deserved personal tribute from the hearers.

MARCH 24

Agata Borzi Reappearing in Town Hall, where she had sung last season, and following a tour of Europe, Agata Borzi, coloratura soprano, was heard in a catholic program including Lieder, Mozart airs, French, Spanish, Italian and English numbers. The comely young artist again revealed flexibility of voice and charm in her delivery, particularly of such works as Delibes' Filles de Cadix. Miss Borzi possesses Italianate flair for singing, undoubted temperamental gifts and a winning personal quality that is communicated to her listeners. Her operatic excerpts from Marriage of Figaro, Barber of Seville and

RICHARD TAUBER LUCILLE MANNERS

Mignon were warmly received. The accompaniments of Arpad Sandor were of expert sort. Encores were granted after much applause.

MARCH 25

National Orchestral Association Concluding the Gabrilowitsch Memorial Concert Series, the National Orchestral Association at its Carnegie Hall matinee again had Rudolf Serkin, pianist, assisting, this time in the second concerto, in B flat (op. 83) of Brahms. Mr. Serkin gave his accustomed emotionally stirring reading, fluent and with clarity of detail. Leon Barzin's young players, however, were somewhat uncooperative in their assistance. Lalo's overture to Le Roi d'Ys, the curtain raiser, was played with spirit and good tonal bance. The Franck symphony was the other program item.

MARCH 26

Philharmonic Orchestra Repeating their fine performance of the Brahms double concerto, Albert Spalding and Gaspar Cassado provided the highlight of the Sunday concert under John Barbirolli. Mellow tonal quality and technical mastery were displayed by both performers, who enjoyed many recalls at the close. The concert opened with a dramatic performance of Beethoven's Egmont overture, and after the intermission included a suave hearing of Schubert's not-so-tragic symphony with this subtitle (No. 4, in C minor) and an exciting reading of Wagner's Flying Dutchman overture. The audience was large and warmly disposed.

Josef Hofmann In exalted mood, Josef Hofmann gave one of his infrequent New York recitals before his usual capacity audience at Carnegie Hall, and awed and stirred anew with the many facets of his towering art. Here is a pianist and musician whom time appears to leave untouched in freshness of spirit and mastery of the keyboard. He holds his rank securely, with no one in sight to surpass him.

This brief report shall not attempt to go into detail about the many outstanding phases of the recital, and to describe all its marvels of interpretation and pianism. They came to hearing in the introductory Funeral March by Chopin, played in memory of Hofmann's manager, the late Richard Copley (the printed program bore a black-bordered note of tribute) Scarlatti's Pastorale and Capriccio; Hendel's Harmonious Blacksmith Variations; Beethoven's Moonlight Sonata, Chopin's Fantasie Impromptu, a nocturne and valse; Schumann's Carnival; and Liszt's Waldesrauschen, A flat Liebestraum and Mephisto Valse.

A familiar list of works? Indeed yes, but "as familiar as the roses in Spring." Of course the customary long list array of encores was demanded and given.

MARCH 27

Georges Enesco Georges Enesco, whose activities in New York recently included guest conducting with the Philharmonic Orchestra and during May will offer three baton

RECITALS OF THE FORTNIGHT

AGATA BORZI

ARTHUR DE FILIPPI

appearances with this ensemble and the Philadelphians gave a violin recital at Carnegie Hall. With familiar sensitivity, lack of ostentation and love for the best traditions of music, he played a lengthy and demanding program. It began with Veracini's sonata in E minor, with Sanford Schlussel as expert co-artist, then continued with the unaccompanied Bach suite in A minor, an interlude of short pieces by Beethoven, Leclair, Gaubert, Debussy and Kreisler, and concluded with Enesco's sonata (No. 3) in A minor, with the subtitle "dans le caractère populaire roumain." As interpretative artist the composer shone particularly in the solidity and fine spirit of his playing in the Bach work and in the animation and spontaneity of his own score. The audience recalled him many times.

Louis Bailly and Genia Robinor Three of the four items proffered a responsive Town Hall evening audience by Louis Bailly, violist and Genia Robinor, pianist, were new to New York. These embraced a sonata by Karl Klingler, Arnold Bax's Phantasy and the sonata (op. 3) of Egon Kornauth. The opening number was the fifth sonata of Vivaldi, harmonized by W. Morse Rummel, a work wherein the musicality and technical skill of both protagonists were manifest admirably. Mr. Bailly's tone in this as in the later scores, was rich and full-bodied while the able collaboration on the part of the players was a highlight. The Klingler sonata proved orthodox in style and content, rhythmically attractive and reminiscent of Brahms. The Bax score, rather pointless and verbose, was given a better delineation than it deserved. The Kornauth sonata, simple and romantic, proved attractive under the Bailly-Robinor reading.

MARCH 28

Philadelphia Orchestra Leopold Stokowski, slim and pictorial as ever, but perhaps not altogether as vibrant and completely conquering as formerly, led the Philadelphia symphonists for a large attendance at Carnegie Hall.

He conducted arrangements, reportedly from his pen, of Wagner's Magic Fire music and Bach's Toccata and Fugue in D minor; as well as the Haydn-Brahms Variations; his own much revised version of Moussorgsky's Night on Bald Mountain; and the fifth symphony by Shostakovitch.

While there were many stretches of arresting interpretation and some of the oldtime phases of Stokowski showmanship, his conducting on the whole left the impression with some of us that great music and a great orchestra are no longer his best medium for attracting public attention. He dragged or hastened tempos, accented arbitrarily, and voiced lyricism without all the warmth and eloquence once so typical of his talents. The Bach reading sounded artificial; the Brahms lacked contrasts, and dramatic breadth in the finale. The outstanding baton achievements were in the more or less self-playing Moussorgsky music, and the vivid pages of Shostakovitch.

Stokowski's revamping of the Walküre episode covers the long third-act scene between Wotan and Brünnhilde, the vocal parts becoming instrumental in the present version. It cannot be said that the plan improves the score.

Shostakovitch's symphony has no program, but is nevertheless strongly suggestive of a story in the composer's mind. Less violent and bizarre than some of his former works, the young Russian's Fifth has much attractive music, frequently melodious, strikingly harmonized and expertly scored. The audience seemed to like the opus greatly.

The playing of the orchestra was superb art in tone and execution. Under Eugene Ormandy the body has altogether preserved its elevated polish and virtuosity.

Mildred Wimmer Eighteenth and nineteenth century Italian airs, Lieder of Franz, Wolf and Schumann, a French group that included Lia's aria from Debussy's L'Enfant Prodigue, and a miscellaneous section including an English group made up the program for the Town Hall debut of Mildred Wimmer, young mezzo-soprano from Detroit. The debutant disclosed sympathetic appreciation of her selections and promising vocal ability. Ellmer Zoller was a capable pianistic associate.

MARCH 29

Philharmonic Orchestra A Beethoven program, with Adolf Busch as soloist in the violin concerto, provided one of the most satisfying musical evenings that the Philharmonic-Symphony Orchestra has given recently. John Barbirolli repeated his fluent and well-paced reading of the Pastoral Symphony, and added as an opening number the three Equali for four trombones composed in 1812 during Beethoven's visit to his brother at Linz, two of them utilized in a vocal arrangement at the composer's funeral. These solemn, chorale-like numbers were played by Messrs. Falcone, Lucas, Pearlstein and Clarke of the orchestra. The high point of the list, however, was Mr. Busch's sensitive and deeply probing performance of the concerto, which despite some inequalities of tone in the opening movement, rose to stirring and heart-warming heights in the *larghetto* and *finale*. There was a pronounced ovation, with many recalls for soloist and conductor at the close.

MARCH 30

Ish-Ti-Opi Wesley L. Robertson, known professionally under his Indian name of Ish-Ti-Opi, presented a program of traditional songs, in arrangements, and sung in native costumes. Then, garbed in conventional recital attire, he gave French and Italian numbers and an aria from Massenet's Roi de Lahore for a cordial Town Hall audience. The Indian items included a Sunrise Call, Invocation to the Sun God and songs based on Indian themes by himself, Homer Grunn and Thurlow Lieurance. The voice is a high baritone in color and timbre, and Ish-Ti-Opi uses it with a skill that betokens long and careful study. In the Indian songs, his interpretations proved dramatically telling, while in the other language groups he disclosed admirable sense of style and refined taste. Edward Pfleger was the capable accompanist at the piano and also offered some solos. The baritone, for some of his numbers, used native percussion instruments.

Boston Symphony Orchestra Two symphonies made up the Carnegie Hall program which Serge Koussevitzky and his Boston players gave their hearers on this occasion.

The reviewer has an easy task to describe the concert, for certainly nothing need be said about the music itself, except to state that Beethoven's Seventh and Tschaikowsky's Fourth wear their established honors well and are likely to do so for many seasons to come.

Koussevitzky, however, interpreted the scores with no suggestion of habitude or routine. He made the audience feel that the music kindled his own imagination and feeling, and that familiar as the symphonies were, he approached them with an alert mind and open heart. His understanding instrumentalists were in rapt harmony with their leader, and performances resulted of such warmth and beauty that a furore of enthusiasm arose after the magnificent climax which ended the Tschaikowsky masterpiece and the wholly inspiring evening.

MARCH 31

Richard Tauber On the eve of his return to Europe, Richard Tauber, tenor, gave his final concert of the season in Carnegie Hall as a benefit for National Sharecroppers Week. His program, sung with style, assurance, vocal color and skill included an aria from Mehul's Joseph in Egypt, Giordani's Caro mio ben, Belmonte's air from The Abduction from the Seraglio, arias from Mignon and Le Roi d'Ys, two items from Schumann's Dichterliebe and several miscellaneous numbers. Numerous encores augmented the formal list. Samuel Carmell, violinist, with Milton Kaye at the piano, played with technical proficiency and good tone Chausson's Poème, and numbers of Tartini-Kriesler, Sarasate and Mozart-Kreisler. Percy Kahn was Mr. Tauber's accompanist and one of the tenor's encores was an Ave Maria by Mr. Kahn.

APRIL 1

Boston Symphony Orchestra It was good to hear Stravinsky's Sacre de Printemps again, at the matinee of the Boston Orchestra in Carnegie Hall. Koussevitzky long ago demonstrated his full mastery of the arresting vivid score, which he sets forth with striking vividness and effect. The music remains exciting, and as usual, aroused the hearers to strong response.

Moussorgsky's Prelude to Khovantschina, richly colored in tone by the players, and a highly sympathetic, flexible and deeply feeling interpretation of Brahms' first symphony, completed the well-balanced Koussevitzky program.

Apollo Boys Choir Some thirty young songsters, gathered principally from the environs of Birmingham, Ala., and known as the Apollo Boys Choir demonstrated to a Town Hall matinee audience that native lads, particularly in the matter of *a cappella* singing, need not yield the palm to visiting groups. Under the direction of Coleman Cooper, the boys sang liturgical music of Franck, Adams, Mozart, Nascus, Eber, Schmidt and then lighter numbers of several other composers including the Forsyth Precious Wee One and the conductor's own arrangement of On the Ling Ho. The three young soloists, Duane McMillan, William Boyles and Burt Vance, likewise disdained accompaniment. In addition to proving responsive to the demands of their conductor, the lads disclosed a remarkably well-balanced and rich and colorful tonal work. Nor was their singing merely rote, for the lads seemed imbued with appreciation of the numbers Mr. Cooper had chosen for them.

GENIA ROBINOR

LOUIS BAILLY

APRIL 2

Philharmonic Orchestra For his Sunday matinée at Carnegie Hall with the Philharmonic, Barbirolli programmed a novelty, the world premiere of Eugene Bonner's orchestral prelude called White Nights.

The work, a short one, pleased greatly through expert and unusually delicate scoring and color application, long lyric lines appealingly melodied, and harmonization of quite exquisite kind. Strauss and modern French composers seem to have most influenced Bonner, but he has not been a copyist. In general, his White Nights is as subtle and suggestive as the orchestral pages by that other gifted American, the late Griffes.

Nicolai's Merry Wives of Windsor Overture, gaily delivered, started the concert, and it ended with a propulsive and eloquent version of Sibelius' first symphony.

Jose Iturbi was the soloist in the E flat concerto by Liszt, performed with glittering finger technic in the lighter parts, but something of deliberation in the more dramatic sections, due to unsuitably slow tempi. However, Iturbi achieved an exciting climax at the finish, and had the reward of tremendous applause and many recalls.

Arthur de Filippi Sincerity of purpose, a good sense of style and able linguistic ability were revealed by Arthur de Filippi, tenor, in his Palm Sunday matinee program in Town Hall. It was primarily a song program with Mr. de Filippi opening his list with four Schubert Lieder. Italian airs of Ferro, Santoliquido, Napoli and Cilea, Gallic items of Debussy, Fourdrain, Hahn and Faure and English numbers of Mana-Zucca, Sodero, Huhn, Doersam and Gutman were also incorporated on his formal schedule. The tenor is an intelligent musician and, except for an over-use of *mezza-voce*, possesses a voice that is pleasing. Sanford Schlussel was an able accompanist.

(*Continued on page* 39)

ADOLF BUSCH

BERNARD PARRONCHI

(Photos of Manners by Ray Lee Jackson; Enesco by Toppo; Saminsky by Mishkin; Hofmann © by Grancel-Fitz, Inc.; Tauber by Ernst Schneider, Berlin; Bailly by Albert Petersen; De Filippi, © G. Maillard-Kesslere; Spalding by Oggiano-Ida Studio.)

NBC Orchestra Plays Work by American

D. G. Mason's Suite after English Folksongs Conducted by Bruno Walter in Broadcasts

The Saturday night broadcast of the NBC Orchestra from its regular studio in Radio City on March 25 was directed by Bruno Walter, who had the grace—and sense—to program a work by an American composer, Daniel Gregory Mason's suite after English folksongs (op. 32). The score had enjoyed its first New York hearing in 1934 by the Philharmonic Orchestra, when Walter was the conductor also.

The redolent five movements are consistently melodious, rich in fancy and treatment, and expertly and beautifully orchestrated.

Opening the concert was Corelli's Concerto Grosso (No. 8) in G minor, "for Christmas Eve," and other numbers consisted of Beethoven's first symphony and Strauss' Death and Transfiguration.

The high qualities of the orchestra were utilized admirably by Walter in stylistic, warm and authoritative readings. The line-drawing in the Corelli pages functioned as effectively as the lovable simplicity of Beethoven in his early opus, and the flaming lyricism and dramatic might of Strauss in his prodigious tone poem. Walter and his men had impressive response from the listeners. L. L.

Berlioz Program

Berlioz was the lone composer listed for Mr. Walter's penultimate concert on April 1. The overture to The Corsair found the guest leader offering a dramatic and romantic delineation. This was followed by three excerpts from The Damnation of Faust (Will-o-the-wisps, Dance of the Sylphs and the more familiar Rakoczy March) wherein Mr. Walter's inherent attention to detail marred to some degree the varying mood portraits especially in the dance episode. The march however was proclaimed with *esprit* and *elan*. In the Fantastique Symphony, the concluding item, a graphic and vivid if at times episodic reading resulted. H. A. S.

Directs Capital Opera

Photo by Mishkin.

J. J. VINCENT

has been engaged as managing director of the United States Capital Grand Opera Company in Washington, D. C., which will make a country-wide tour.

Photo by B. Sachel.

REHEARSING WITH THE CONDUCTOR.

The quartet of soloists for the New York Philharmonic-Symphony Orchestra's three Easter performances of Rossini's Petite Messe Solennelle with John Barbirolli at Hampshire House. Left to right: Charles Kullmann, tenor; Ria Ginster, soprano; Bruna Castagna, contralto, and Leonard Warren, baritone.

Hindemith Opera, There and Return Reveals Reverse-Action In Its Libretto

Juilliard Alumni Present Work with Forward and Backward Sequences in English Version—Jacobi Score Premiered

An opera that moved in two directions—backward and forward—was the amusing offering of the Alumni Association of the Juilliard Graduate School at Town Hall on March 26, when Hindemith's musical sketch, Hin und Zurück (There and Return), had its first performance in English. The adaptation in the vernacular was by Marion Farquhar, and the staging was done by Felix Brentano. Charles Lichter conducted the orchestra of Juilliard graduate players, and the singing roles were sustained by Helen Marshall (Helen, the Wife), Allen Stewart (Robert, the Husband), Floyd Worthington (Doctor), Lincoln Newfield (Doctor's Assistant), Willard Young (Sage), Beatrice Gilman (Deaf Aunt) and Judith Doniger (Maid).

Amusing Divertissement

The stage represented a sort of stylized living-room, with a window at rear suggested by a wooden frame, and the whole surmounted by a sort of scaffolding on which the five woodwind players sat, while two grand pianos and their performers were at either side. The stage contained a table, chair, and at one side a rocker in which the Deaf Aunt knitted during the entire action.

The play begins with her sneeze, then the entrance of the Wife, who drinks tea and tries on a picture hat, singing a parodistic aria on the beauty of the day. The Husband returns with a bouquet and candy for the ladies, but when the Servant brings in a note from his wife's lover he snatches it from her, reads it and pulling out a revolver, shoots the erring spouse. The Doctor and his assistant enter, pronounce her dead and take her away on a stretcher. The Husband, in despair, takes a swallow of tea and jumps out the window. The Sage appears to moralize on the fact that life is much the same backward or forward and orders the action reversed. The play then runs through its routine in the reverse direction, the musical segments performed in the opposite order.

Hindemith's score, which takes only about a quarter of an hour to do, originally was designed to accompany a musical film, which could then be run off backward. It is in a lighter and less formidable mood than many of his works and, although written about a decade ago and in the atonal manner, is clever and satiric rather than substantial. The technical means employed are complicated ones, and much credit was deserved by the young singers for their ability to negotiate the awkward intervals and to act the comedy with spirit at the same time. The conducting of Mr. Lichter and the stage management of Mr. Brentano also merited praise.

Jacobi Score Effective

The program earlier had introduced a new score by Frederick Jacobi, Ave Rota (Hail to the Wheel), subtitled "three piece in multiple style for piano and small orchestra," in which the solo part was played with expertness by Adele Marcus. Mr. Jacobi wrote the score especially for the Alumni Association. As conducted by Mr. Lichter, its three sections entitled La Balançoire (The Swing), The Merman, and May Dance, revealed a sort of parodistic version of the old concerto grosso, the *concertino* consisting of a clarinet, trumpet and trombone, playing jazzlike motives against the main orchestra composed of flute, oboe, clarinet, bassoon, horn, strings and percussion. The first section had a rhumba suggestion, while the second was impressionistic, with only a suggestion of syncopation, and the last was frankly a parody of popular dance idiom. The scoring was expert and the performance effective. Mr. Jacobi joined the performers in acknowledging applause.

The concert opened with the playing of Stamitz's symphony in E flat major by the chamber orchestra under Mr. Lichter, who revealed a dependable beat and ability to encompass the structural factors of the work with no little effectiveness. R. M. K.

Summer Music Fete In Milwaukee Plan

$100,000 Sought by Civic Committee for Series Including Two Performances of Opera

MILWAUKEE, WIS.—A fund of $100,000 to underwrite a Midsummer Civic and Music Festival will be sought, according to announcement made here following a meeting of the festival commission and the county park commissioners in the office of Mayor D. W. Hoan.

Two grand opera productions, with singers of international note for the leading parts, will be presented as the high point of the musical programs planned. The united commissioners appointed William L. Pieplow, chairman of the sustaining fund committee, to raise the $100,000 by popular subscription. This will be in addition to the outright separate contributions and rotary funds supplied by city and county. This music festival will have no relation to the county park commission's summer park festival of music, for which singers are also being engaged

Paderewski Returns

The chief musical event of the season was the piano recital in the City Auditorium, which was packed to hear him, by Paderewski. The pianistic patriarch was in vigorous form and gave a good account of his characteristic interpretative powers in a program which included works of Haydn, Mozart, Beethoven, Chopin and Liszt. His recital drew prolonged outbursts of applause from an audience which was profoundly moved. The event was managed by Margaret Rice, Milwaukee's sole surviving private manager, who has had an active and prosperous season.

The Chicago Symphony Orchestra, directed by Frederick Stock, presented a young local pianist, Shirley Sax, as soloist in a concert at Pabst Theatre. A pupil of the late Adams Buell, Miss Sax made a decided hit in a fetching and lucid reading of the Chopin F minor concerto.

At Pabst Theatre also, Rose Bampton, Metropolitan Opera soprano, was presented by the Arion Chorus as soloist in a long program. Her appearance was a marked success. J. McC.

Arrives for Concerts

Photo by Cosmo-Sileo Co.

KEITH FALKNER,

British baritone, arrived on the SS. Normandie on March 30. He will fulfill concert engagements and appear in several spring festivals.

MELCHIOR

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Sibelius' Theme Song Of the Fair Published

Galaxy Issues 'Onward, Ye Peoples' by Finnish Master

The first copyrighted composition by Jean Sibelius, Finnish composer, to be issued by an American publisher is Onward, Ye Peoples, published by the Galaxy Music Corporation, New York, the theme song of the New York World's Fair.

A. Walter Kramer, managing director of the music corporation, said that the demand for the number, heard first last May at the preview concert at the fair grounds, has been extraordinary.

"I believe," said Mr. Kramer, "that in this composition the great and revered Finnish composer has written the successor to the well-known Netherlands melody, We Gather Together, which is sung at many gatherings.

"Sibelius' is the same kind of inspired melody which, though it is his own and not a folk song, is akin in spirit to the Netherlands folk melody known around the world. Large first editions will soon be exhausted. Sibelius' popularity, which was never greater in the United States than it is today, will be increased by the many performances already scheduled for Onward, Ye Peoples.

"I am naturally proud that the Galaxy Music Corporation has the honor of publishing it."

Marshall Kernochan is the translator of the text by the Swedish poet, Rydberg. The song was recently heard at the concert of the Downtown Glee Club, under Channing Lefebvre, in Carnegie Hall, New York.

EUGENE GOOSSENS,

conductor of the Cincinnati Symphony Orchestra, driving the crack British train, the "Coronation Scot."

State Federated Music Clubs to Meet in New York

The 1940 convention of the New York Federation of Music Clubs is to be held in New York City in May of next year. Mrs. Edmund H. Cahill of New York is president and Mrs. Etta Hamilton Morris of Brooklyn, N. Y., is vice-president. On the premise that the World's Fair will continue during 1940, plans for special programs next year are being made.

Objects to Singer's Criticism of National Anthem

To the Musical Courier:

I have just seen Frederick Jagel's criticism of The Star-Spangled Banner. He criticizes the words and the music and would like to substitute another "tune."

I wonder if he has seen a great crowd stirred by The Star-Spangled Banner?

I wonder does he know that the Marseillaise is not sung as brilliantly by a Breton sailor or a peasant from Normandy as it is by a brilliant artist from the Opera-Comique; or that Monro's Britons Never Will Be Slaves is surely not gloriously sung by a street-corner flower vendor or a match girl!

These patriotic songs have to be sung by a master just as simple words have to be delivered by a master before they can thrill a listening crowd.

Mr. Jagel goes on to say that he forgot the words of The Star-Spangled Banner when in Buenos Aires and asked his hostess "to help him out." She could not. But then, she could probably not have helped him out with the verse of Carry Me Back to Old Virginia or Yankee Doodle.

The Star-Spangled Banner has always thrilled me when I have heard it sung or—when I have sung it. It has been with us in good times and bad. It is our song, and a glorious song, and it brings us to our feet. And today as never before I say, God bless The Star-Spangled Banner! Long may it wave.

ALMA CLAYBURGH.

New York, April 10, 1939.

Max Jacobs Forms Suffolk Orchestra

SAYVILLE, L. I.—Max Jacobs, in cooperation with public school music supervisors, has organized the Suffolk County Philharmonic Orchestra of sixty-five musicians. The supervisors, all experienced players, are also members of the ensemble which starts regular rehearsals on April 20 in Bayport High School. The initial concert is planned for June. The committee includes Jack A. van Brederode, chairman; Charlotte Clugston, secretary; Sidney Baron, Chester G. Osborne, Frank Schultz and Keith D. Snyder.

Charles N. Drake Takes Over Copley Management

Charles N. Drake, for many years a close business associate of the late Richard Copley, has taken over the artists management known as the Richard Copley Concert Management, established in 1925. No change is contemplated in the "personal interest" policy inaugurated by Mr. Copley, it was stated.

Folksongs Found in Ramapo Mountains

Folksongs "as colorful as those of the West and South" are sung within thirty miles of New York, it has been learned by Herbert Halpert, a graduate student at Columbia University. In his report to Professor George Herzog of the university's department of anthropology, Mr. Halpert pointed out that in the foothills of the Ramapo Mountains are persons who still sing the old English ballads, lumber songs and some of those of the early West. One ninety-three-year-old woman had a repertoire of forty-seven such songs, he said.

LUCILLE MANNERS

"A VOICE THAT IS LIMPID AND MELLIFLUOUS FROM ITS HIGHEST NOTE TO ITS LOWEST"

—New York Post, March 23, 1939

TOWN HALL DEBUT, MARCH 22nd, 1939

"The talented soloist had delicate charm and more mood and atmosphere than most young vocalists succeed in imparting to songs. Miss Manners possesses very definite and just ideas of interpretations, a sympathetic feeling for music and text, and a good sense of style. All of her singing was intelligent and musicianly with careful attention to phrasing and meritorious diction to add to its numerous virtues."—*New York Times, March* 23, 1939.

"Miss Manners disclosed a transparent, yet warm voice. The soprano's sense of style was wholly admirable."—*New York Herald Tribune, March* 23, 1939.

"There was a lovely variety of color in her tones and a substantial schooling was basic in her interpretations. There was a pleasant caress in her outlining of the music contours, a good sense of phrasing and an evident feeling for the idiom. . . . the tone was well placed and nicely colored to the needs of the music."—*New York Sun, March* 23, 1939.

"Lucille Manners a comely young soprano is the possessor of a flexible, well-trained voice, of luminous quality and broad range which revealed musical instinct and finished style."—*New York Journal and American, March* 23, 1939.

"Unlike many microphone vocalists, Miss Manners possesses a legitimate voice, evenly produced throughout its extensive range. Miss Manners succeeded in spinning an admirable legato line. . . . her interpretations were intelligent, wrought with style and understanding. From what has been heard occasionally in the past when a Radio singer attempts serious singing, it may be reported that Miss Manners proved herself a notable exception deserving due credit for her artistic accomplishments in last night's recital."—*Brooklyn Eagle, March* 23, 1939.

"In a program devoted to Italian, German, French and English songs, Miss Manners, a trimly built blonde with fine stage presence, established three things—that she has a delightful voice of clear timbre, that she knows how to use it, and that she can put over the subtle, poetic relation between words and music. Good diction and a feeling for nuance also had their share in superior interpretations."—*New York World-Telegram, March* 23, 1939.

"The most striking characteristic of her voice is its equable texture; coupled with her consummate use of it."—*New York Post, March* 23, 1939.

Ray Lee Jackson photo, N. Y.

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JOSEF HOFMANN

is the soloist chosen to inaugurate the music season of the World's Fair with the New York Philharmonic-Symphony at the Hall of Music on the opening day of the Fair, April 30th, 1939.

HOFMANN—since April a year ago—in five sold-out Carnegie Hall concerts, and in his two sold-out Lewisohn Stadium appearances, has played to 52,000 paid admissions in the music center of the world—New York. A record without parallel in musical annals. ***As New York goes, so goes the nation.***

After Hofmann's recent New York recital, Oscar Thompson wrote in the New York Sun on March 27th, 1939:

" 'The complete pianist' returned to Carnegie Hall last night to play the first of two springtime recitals in the name of Josef Hofmann. The reflective listener could pass in review the keyboard celebrities of the season and, recalling their most individual and distinctive gifts—their specialties, so to speak—find a parallel for each in the many-sided mastery of this one man."

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St. Louis Plans Opera As Season's Climax

Chavez Directs His Works with Symphony Orchestra — Artur Rubinstein Heard as Soloist

ST. LOUIS, MO. — The waning season will have its grand finale during this month when the St. Louis Metropolitan Grand Opera Company will give three performances with casts selected from the New York Metropolitan's roster.

The St. Louis Symphony Orchestra returned from its annual two weeks' tour of Southern cities and ended its fifty-ninth season with a popular concert on April 2. Carlos Chavez, eminent Mexican composer-conductor, created something akin to a sensation on his first appearance here as guest conductor. Dispensing with both score and baton, and programming his own transcription of the E minor Chaconne of Buxtehude; his Sinfonia India; Haydn's "Bear" and Shostakovitch's first symphonies, he held his audience enthralled, and his control of the orchestra together with his interpretations won him a prolonged ovation. Due to his success, Chavez has been re-engaged for a guest appearance next season.

Artur Rubinstein stirred his listeners with his keyboard technic as he played the Tschaikowsky piano concerto as assisting artist at the seventeenth concert pair. Four encores had to be added.

Vladimir Golschmann's performances of Beethoven's Egmont overture and fifth symphony were given in the best tradition. The annual Orchestra Pension Fund concert had Richard Tauber as the applauded soloist.

Anderson in Recital

Marian Anderson appeared in a song recital at the Municipal Opera House on April 1, filling the house beyond capacity, with as many extra chairs and standees as could possibly be crowded into the auditorium. She so thrilled the multitude that prolonged shouts and cheers marked the end of her program, and the audience refused to disperse until numerous encores were offered. The concert was under the direction of Alma Cueny.

The Principia Concert and Lecture Course presented Vronsky and Babin, that impeccable piano-duo team, in their St. Louis debut. A program of melodious and interesting music made this concert thoroughly enjoyable.

Charles Galloway, young St. Louis baritone, gave his debut recital at Tuttle Memorial Hall before a large audience and made a distinct impression. Edith Habig furnished outstanding accompaniments.

Ernest Prang Stamm, St. Louis organist and choir director, presented a series of three Lenten recitals in Christ Church Cathedral, comprising The Pilgrim's Progress, narrative tone poem for organ and double chorus by Ernest Austin. There was an especially selected chorus of mixed voices from various church choirs, assisted by the Boy Choristers of the Cathedral, with Mr. Stamm at the organ. This was the first time this work has been given in its entirety. O. C.

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Richard Crooks Sails for Tour of Australia

Richard Crooks, Metropolitan Opera tenor, this month begins his second tour of Australia. He stops over in Honolulu, where he gives a broadcast program, in his regular series, to the accompaniment of a native Hawaiian orchestra. Mr. Crooks recently completed an extensive Pacific Coast tour. During the season he appeared as soloist with many orchestras, fulfilled a record number of recital engagements and also appeared with the Metropolitan. Following his Australian season, he makes his first tour of South Africa, then goes to Europe to fulfill operatic and concert engagements in France, Belgium, Holland and Scandinavia. He returns to the United States in the fall for opera and an extensive concert tour.

Albert Morini Opens New York Office And Will Bring New Artists to America

Albert Morini, for twelve years associated with the European enterprises of the late Richard Copley, New York manager of artists, will bring to this country next season several artists for their first American appearances. Mr. Morini has

ALBERT MORINI

just opened his own managerial offices here, and he will also maintain his Paris office, from which he directs the European activities of many American artists. He will introduce the eighty-voiced Singing Men of the Northwest, of Moorhead, Minn., to European audiences next season. Mr. Morini directed the first appearances abroad of the Westminster Choir, the Hampton Glee Club, Frank Sheridan, pianist, the Eleanor Steele-Hall Clovis duo and the Manhattan String Quartet.

Castelnuovo-Tedesco to Make Visit

Heading the list of foreign artists to be heard in this country next year under Mr. Morini's management is Mario Castelnuovo-Tedesco, Italian composer. Although his chamber music, orchestral works, cello numbers and songs have been offered here, the composer has not hitherto appeared in America. Mr. Morini, however, has induced him to visit this country and on November 2 he will participate in the world premiere of his second piano concerto with the New York Philharmonic-Symphony Society. He also appears with that ensemble on November 3 and 5, and then tours the United States, going to the Pacific Coast.

Mr. Morini also expects another composer, Darius Milhaud, to make an American tour. The latter may also conduct at the San Francisco Expediton.

Other Newcomers to Be Introduced

Solange Delmas, coloratura soprano of the Paris Opéra-Comique, will make her American bow in both opera and concert under his direction. She also will go to the coast.

The Steele-Clovis singing duettists and Julius Shaier, violist, whose American debut was made this season, will make American tours next year under Mr. Morini's management. The soprano-tenor duo this season appeared in Paris, Holland, Warsaw, Budapest, Switzerland and with eight major orchestras abroad.

Stell Andersen, American pianist, also active abroad where this season she participated in the world premiere of Milhaud's Fantasie Pastorale under the composer's direction, is also to make an American tour.

Leila Bederkhan, Kurdish dancer, now in Egypt, where she appeared at the wedding of King Fuad's sister, is to return to this country for a tour and may also appear in motion pictures in Hollywood.

Mr. Morini also plans a tour for Earl Maiman, young American pianist, a former pupil of Mrs. Janet Schenck at the Manhattan School of Music. He has had an active season in Holland.

"I expect to have a representative in my New York office when I am obliged to be in Paris," he said, "and look forward to an active season both here and abroad." H. A. S.

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ISH-TI-OPI

AMERICAN INDIAN
In New York Debut

"SOMETHING DIFFERENT IN THE WAY OF RECITALS was presented by ISH-TI-OPI, Indian barytone, in Town Hall last night. The singer, appearing first in native attire, offered native music. . . . He prefaced his interpretations by instructive comments and also sought to illuminate them further by the aid of a discreet amount of acting. ISH-TI-OPI'S voice is a **high baritone resembling a lyric tenor in quality** . . . . projects his tones in a manner which gives indication of a considerable amount of careful schooling. His interpretations of his Indian contributions were more telling than those of the European songs, **but in these, too, he disclosed indubitable sense of style and good taste. A sizeable, cordially disposed audience was present."**

—New York Herald Tribune, March 30, 1939

"ISH-TI-OPI, a Choctaw Indian with **a fine baritone voice** . . . . whether he was in the ornate costume of the Zuni Chief or the Buckskin of the Sioux, or whether he was occupied with music of the Choctaw or of Massenet . . . . ISH-TI-OPI **impressed his audience last night with his musical sincerity, his pleasing voice, and his ingenuous manner in explaining his pieces before he sang them, the latter remarks being as informative as his singing was engrossing.**

—New York Post, March 30, 1939

"A welcome bit of color came over the musical horizon last night in the form of ISH-TI-OPI . . . . at once revealed **a resonant voice with ringing top notes** of which he made frequent use . . . . tone was generally pleasing and essentially lyric . . . . singing and stage deportment . . . . revealed a distinct sense of the dramatic . . . . interpretation of 'Old Woman Weaver' being impressive both vocally and histrionically. . . . Sang works of Scarlatti, Tosti, Hahn, with musicianship and style, exhibiting admirable flexibility in 'Old Mother Hubbard' a la Handel offered for a second encore."

—Brooklyn Daily Eagle, March 30, 1939

"ISH-TI-OPI, known also as WESLEY L. ROBERTSON . . . . sang with voice of pleasant quality . . . . leaned toward the tenor scale. . . . Though he was naturally, more at home in the native repertory, he **sang with intelligent comprehension** the regular concert items . . . . good sized, responsive audience."

—New York Times, March 30, 1939

"ISH-TI-OPI . . . . brought to Town Hall last night a **program of fine lyrical Indian songs . . . . traditional costumes . . . . spectacular headdresses . . . . feather robes . . . . he was most enthusiastically received by the audience.** Songs by Lully, Hahn, Scarlatti, Massenet . . . . **performed with ease, gave full scope to his excellent pronounciation and flexibility of voice.** Blanket Wooing Song . . . . greeted by such applause that he gave Pueblo Eagle Dance for his last encore."

New York World-Telegram, March 30, 1939

"ISH-TI-OPI . . . . gave a recital before **a large and highly enthusiastic audience in Town Hall** . . . . voice proved to be a fairly flexible one . . . . richly endowed with color."

—New York Sun, March 30, 1939

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New York Post:
"A warm and ingratiating tone."

New York Journal:
"The kind of pianist whom even the jaded concert-goer may listen to with interest."

Montclair Times:
"At once disclosed his mastery. Interpreted with breadth, wealth of color and glowing warmth of feeling."

Omaha World Herald:
"A masterly technique and an exquisite tone, full of color and striking contrasts."

New York Staats-Zeitung:
"Invariably evidenced musical taste and masterly presentation."

Washington Star:
"Remarkable display of keyboard facility."

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See U. S. "Leading the World" In Musical Achievements

New York Audiences at Two Luncheons Told That Art in Europe Is "On the Downgrade"—Plan Benefit Program

The fact that the United States today occupies "the leading position in the musical world" was stressed by speakers at two luncheons of musicians and persons interested in this art on March 28 in New York.

At the spring luncheon of the Musicians Emergency Fund in the Hotel St. Regis, Bruno Walter, guest conductor of the NBC and National Symphony orchestras, asserted that music in Europe today "is on the downgrade" while in this country it has taken strides "on the upgrade" since his last visit here as guest leader of the New York Philharmonic Orchestra. He described American musical life as "the most advanced today" and paid tribute to the orchestras, soloists and musicians, all of whom he said are "first-rate." Mr. Walter stressed the children's concerts idea, which he styled unique in this country, and lauded them as aiding materially in the development of musical taste.

"The problem today," he said, "is that the social institutions have not kept pace with the steep ascent of artistic achievement" and urged that the Musicians Emergency Fund be aided, since by assisting the economic life of musicians it was also aiding their musical growth.

Mr. Walter and Italo Montemezzi, Italian composer were the honor guests at the luncheon. Samuel L. M. Barlow, American composer, also spoke and discussed the downfall of music abroad, warning that it "could happen here."

Benefit Program for Musicians

Mrs. Frederick Steinway presided and introduced as toastmaster Dr. Walter Damrosch, who discussed plans for a benefit program to be held at the Hippodrome on May 22. On his committee are Ernest Hutcheson, Andre Kostelanetz, Lily Pons, Frank Chapman, Ernest Schelling, Albert Spalding, Gladys Swarthout, John Charles Thomas and Lawrence Tibbett. The first half is to be a serious program, with Deems Taylor and Mr. Kostelanetz providing a comedy bit for the final part.

Mrs. Albert Spalding, who also spoke, asserted that "bad days" still existed for musicians and urged support of the fund. Mme. Yolanda Mérö-Irion, executive director of the fund, reported 3,660 "intermittent cases" being cared for on a weekly payroll of between 100 and 125. She declared that the "emergency" is not over and pointed out that the work "is highly specialized." Mme Irion quoted reports to show how the fund had aided musicians. She urged added interest in raising the annual budget of about $120,000. Guests at the luncheon included Mrs. Moriz Rosenthal, Alexander Smallens and Ernest Schelling, in addition to the speakers.

Palestine Conservatory Aided

Reports on the growth of music in Palestine were given at the luncheon of the Mailamm Gabrilowitsch Conservatory Committee at the Hotel Pierre. The luncheon was to have honored Mrs. Elizabeth Sprague Coolidge, styled by Mrs. Israel Goldstein, toastmaster, as "the outstanding personality in the world of music today." Mrs. Coolidge, however, is ill and sent regrets. Mme. Olga Samaroff-Stokowski, scheduled to speak, also sent regrets because of illness.

Isidor Achron, chairman of the committee, introduced Mrs. Goldstein. Dr. Carleton Sprague Smith, speaking in place of Mme. Samaroff-Stokowski, discussed the work of the conservatory in Palestine and the place Jewish music occupied in the development of musical art. Professor Horace Kallen asked financial aid for the conservatory and Olin Downes discussed "racial music."

Elisabeth Schumann sang Schubert and Brahms numbers and the Roth Quartet contributed Mozart's A major quartet (K. 464).

On the dais, in addition to the speakers were Mrs. Rose Gershwin, Dorothy Lawton, Mr. and Mrs. Walter Naumburg, Mrs. Ethel Cohen, Dr. Kurt Sachs, Abraham Binder and Mrs. Charles Zunser.

H. A. S.

Myra Hess Here in November

Myra Hess, English pianist, sailed for Europe on the SS. Aquitania on March 4, following her American tour, during which she appeared with fifteen orchestras in Boston, Chicago, Detroit, St. Louis, Cincinnati, Washington, Baltimore and Hartford. She returns to the United States in November to inaugurate a coast-to-coast tour that continues until April. Her New York recital is scheduled for November 25. During this, her sixteenth tour of the United States under the management of Annie Friedberg, she is to be heard also with orchestras.

Western Educators Meet

OAKLAND, CAL.—The California-Western unit of the Music Educators National Conference opened its biennial convention in Oakland on April 2. The four days' sessions were preceded by a gala concert by the Los Angeles Philharmonic Orchestra under Otto Klemperer on April 1. Among other events scheduled for the sessions were performances of the all-conference orchestra of 150 players, directed by Vladimir Bakaleinikoff.

D. S.

Back in Albion

Photo by B. Sachsel

HARRIET COHEN,
English pianist, welcomed home by her two pets following her American tour.

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The Burghers of Calais Disappoints In World Premiere at Berlin Opera

New Wagner-Regeny Opus Strives for Originality—Music Lacks Effectiveness and Work Is Over-long

BERLIN.—The State Opera's second world premiere of the season was Die Bürger von Calais, by Rudolf Wagner-Regeny, based on a text by Caspar Neher, who had previously collaborated with the composer in another work entitled Der Günstling. Neher was also responsible for the scenery and costumes of the present offering.

The scene of the tale is Calais in 1347 during the English siege. Crowds are gathered before the Governor's house, among them Peter von Wissant, who had previously left the city to seek unavailing help. Despite the threat of instant death to any who quit the city walls, Cornelia, the Governor's wife, decides to implore the English queen for clemency, and succeeds, with the help of Joseph von Wissant, in meeting that sovereign. However, none but the English king can help the besieged city, and Cornelia, broken-hearted at her failure, decides to end her life. Meanwhile the stipulations for surrender demand that six of the city's richest citizens are to deliver themselves to the English, give up their keys, and atone with their lives. At first they demur, but Joseph fires their patriotism by citing Cornelia's example. Just as the chosen six are to depart, Cornelia's body is delivered, and with it the King's pardon.

Wagner-Regeny has composed several works for the theatre. In his latest attempt he leaves one with the conviction that his efforts have been directed towards the creation of something "different," if not an endeavor to a new operatic form. It is problematical whether he has achieved even partial success, as his experiment—for such it is—has given life to a work nondescript in character and a conglomeration of forms containing composite elements of the Greek chorus (simple speech is freely interspersed with singing) and a prevailing style which is a hybrid between opera and oratorio.

There are several interludes where music and singing cease altogether. Dramatic moments are never realized because the treatment of characters and situations is static. The musical idiom wavers between tonal and atonal, and while the vocal line is rationally within the normal range, the orchestration is undistinguished. The strings are constantly kept in the lower medium, while wood-winds and brass blast away in the upper registers. Another incongruous intrusion is the monotonous moan of a saxophone throughout the entire opera—and the period is 1347.

In general, the first act is drab and devoid of interest; the second is considerably enlivened by orchestral color and lively dance rhythms which have nothing to do with the stage action; while the third act seems even duller than the first. With the final curtain, one wondered why a first class cast and conductor were wasted on such unattractive material.

Marta Fuchs' glorious singing in the role of Cornelia was a redeeming feature of the disappointing work. Ludwig Hofmann was a realistic Governor, investing the part vocally and histrionically with much more than it really contains. Marcel Wittrich, Lisa Walter and Irmgart Armgart (the English Queen) were excellent. Lesser roles were capably sung by Eugen Fuchs, Karl Naumann, Gustav Roedin, Walter Grossmann, Wilhelm Hiller and Otto Huesch.

The chorus, trained by Karl Schmidt, was splendid. Edgar Klitsch, recruited from the Königsberg Theatre, supplied appropriate staging. Herbert von Karajan, who conducted from memory, applied his searching musicianship to the score, achieving all that was possible from the dull work. Composer and principals were recalled many times.

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Huber Again to Manage Peabody Summer School

Frederick R. Huber, municipal director of music in Baltimore, Md., has been reappointed manager of the summer school at the Peabody Conservatory of Music in

FREDERICK R. HUBER

that city. A former piano teacher at the school, he has been active in coordinating the work of the school with that of the Maryland Institute summer schools and Johns Hopkins University, in session at the same time, and making it possible for students to take supplementary work at any of these three.

The Peabody summer course, from June 26 to August 6, has been augmented by the addition of certain orchestral instrument subjects, as well as that in languages, German, French and Italian. The teaching staff is to include members of the winter faculty and the curriculum is to embrace all grades and branches of music. Courses will be offered and examinations given for credit toward the teacher's certificate and the bachelor of music degree. Three summers' work in piano, organ, violin or voice, is considered the equivalent of one winter's courses except that immediately preceding graduation.

A series of Sunday recitals is to be held in connection with the summer courses.

American Academy of Dramatic Arts Holds Graduation

Graduation exercises of the American Academy of Dramatic Arts at the Vanderbilt Theater, New York, on March 20, brought a class of sixty-four young people. The affair was the fifty-fifth annual event, Frank Gillmore presiding. Daniel Frohman, honor guest, gave some interesting reminiscences, and Dudley Digges also delivered a witty address. Following is the list of graduates:

Douglas Alexander, Norma Alley, Lurana Allison, Jerrold Atwater, Linda Barrett, Paul Bernard, Betty Blum, Toni Brown, Judith Cargill, George Champe, Ray Colcord, Elizabeth Cox, Ellis Daniels, Peggy deFrece, Ross Depkin, Orpha Dickey, Helen Dow, Virginia Dunning, Dorothea Eller, Helena Fredericks, Gilbert Grant, Helen Gunderson, Edward Hardcastle, Jean Hazlewood, Virginia Hickerson, Peter Jaye, Don Keefer, Robert Keyworth, Peter Knego, Charles Lang, Lucile Lazure, Marjorie Lynn, Audrey Lyons, Mary McGowan, Josephine McKinnon, David Martin, LaVerne Martin, Peggy Montgomery, William Moody, Betty Morrissey, Otis Morse, Marian Munroe, Mary O'Rourke, Margaret Paine, Carol Poten, Estees Potter, Louise Randall, Sybil Redmond, Juelanne Sack, Rosalind Scott, Anne Sears, Eleanor Secor, Marthanne Seeley, Janne Stoner, John Stout, Elvira Streza, Paul Talbot, Charles Telford, Guy Tortora, David Upson, Muriel Wakefield, Geoffry Wicke, Dorothy Wilson and Charlotte Windsor.

Oslo Welcomes Norena

OSLO.—Eidé Norena returned to Norway to give some recitals with orchestra in benefit of the newly constituted Fund to the memory of the late Queen Maude. The house was crowded to the last seat and the concert was broadcast to many parts of the world. Mme. Norena was honored with endless ovations and requests for many encores. Her soulful singing was at its very best. Her program consisted of arias from Mozart and Weber, the whole final scene from Otello, and Alnaes works. Among other extras she gave an indescribably lovely presentation of Liszt's O, quand je dors. Olav Kiolland conducted.

Mme. Norena also gave a recital in her native place, Horten, before 2,000 listeners. The greater part of her concert was devoted to Norwegian romances, performed with an authenticity which only a Norwegian-born artist can bring to them. Schubert's Wohin and Du bist die Ruh' also belong to the great memories of that evening. B. P.

Melchior Advisor to World's Fair

Lauritz Melchior, Metropolitan Opera tenor, has been named musical advisor to the American-Denmark Committee to the New York World's Fair by Caspar H. W. Hasselriis, chairman. Mr. Melchior, in addition to singing the title role in Lohengrin, to be given on May 2 in honor of the Crown Prince and Crown Princess of Denmark, will be in charge of arrangements in his new capacity. Elisabeth Rethberg and Friedrich Schorr are others in the cast of the opera.

Devi Dja and Her Bali and Java Dancers in Budapest

BUDAPEST.—Devi Dja and her Bali and Java Dancers, who came to the Municipal Theatre for three performances and proved so popular they stayed a week, won signal success with their exquisite art and ensemble. Devi Dja's rhythmic precision, and a certain dark sensuousness of movement, were admirably supported by Devi Wani and Devi Kada, *ballerinas*, and the virile masculinity of dancers Mas Kalang, Mas Suwitch and Ferry de Kok. A. J.

René Le Roy Sails

René Le Roy, French flutist, who recently sailed for Europe on the SS. Normandie, plays two concerts with the London Symphony Orchestra under Sir Thomas Beecham and also appears with the BBC Orchestra. He concluded his American tour in Washington and then made recordings before sailing. Next January he inaugurates his fifth American tour under the direction of Annie Friedberg.

Isidor Achron to Teach in N. Y.

Isidor Achron has cancelled his European tour this summer and remains in New York to conduct master piano classes from May to September.

TRIUMPH AFTER TRIUMPH
ON TWO CONTINENTS

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"Marvelous style and phenomenal technique." —Tagesanzeiger, Zurich

"In the front rank of pianists." —Herald-Tribune, Paris

"Miss Andersen is a pianist of very great accomplishment." —Western Morning News, London

"The recitalist employed many elegances of touch." —Sunday Times, London

"Frantically applauding audience." —Het Nieuws-V. D. Dag, Amsterdam

CONCERT MANAGEMENT

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Notable Events At the Curtis Institute

Trio of New York, Lea Luboshutz, Edith Evans Brown and Jeanne Behrend Appear in Programs

PHILADELPHIA.—Three recitals of outstanding excellence have recently taken place at Curtis Institute. The Trio of New York (Carl Friedberg, piano, Daniil Karpilowsky, violin, and Felix Salmond, cello) played trios of Brahms, Beethoven and Schubert on March 21. The unity of feeling of these three artists aroused the capacity audience to enthusiasm. Jeanne Behrend gave the third and last of her recitals of Music for the Piano by American composers, on March 24. The composers represented were the performer, Emerson Whithorne, Samuel Barber, Boris Koutzen, Nathaniel Dett, Ulric Cole, Aurelio Giorni, Beryl Rubinstein and Amedeo De Filippi. All these works proved interesting and most were also enjoyable. Miss Behrend played with artistry, and lack of ostentation.

Lea Luboshutz, violinist, and Edith Evans Braun, pianist, gave a sonata recital on March 28, playing works by Valentini, Rosario Scalero (a member of the Curtis faculty) and Beethoven. Fine balance, beautiful tone quality, and superb musicianship were shown.

Carleton Smith, critic and lecturer, gave an entertaining talk in Casimir Hall of Curtis Institute on March 19, on Music's Forgotten Byways, telling of trips to remote portions of Soviet Russia, where records of the folksongs and dances of the people were made.

A National Exhibition of Music Printing arranged by the Graphic Arts Forum and the Philadelphia Art Alliance is in progress at the Art Alliance Galleries. The exhibit was opened with a dinner, preview and an address by Dr. Otto Kinkeldey, librarian and professor of musicology at Cornell.

Successful piano recitals were those of Marvin Gross in the Ethical Society Auditorium, Elizabeth Hipple's annual recital at the Academy of Music Foyer. Both were well attended. M. M. C.

Obituary

Dr. Domenico Brescia

SAN FRANCISCO.—Dr. Domenico Brescia, professor of composition and head of the theory department at Mills College, Oakland, died on March 26 at the age of seventy-three. Dr. Brescia was born at Pirano, Italy, and was educated at the University of Bologna. He was a member of the Royal Academies of both Bologna and Florence, and had been a member of the Mills College faculty since 1925. He was also known as a composer. A. F.

Henry Boewig

Henry Boewig, who was oldest member of the New York Philharmonic-Symphony Society, retired librarian and former violinist of the ensemble, died on March 31 in Brooklyn, N. Y. Born eighty-six years ago, he served forty-six years with the orchestra, retiring in 1930.

Amadeo Roldán

HAVANA, CUBA.—Amadeo Roldán, Cuban violinist, composer and for the last seven years resident conductor of the Philharmonic Orchestra of Havana, died on March 2 in his thirty-eighth year after a long illness. He received his musical education in Spain at the Conservatorio de Música de Madrid, where he was winner of the special Sarasate Violin Prize. H. de B.

World's Fair Music

(*Continued from page 3*)

Students Chorus, assisting. Sponsored by Government of Norway. Fair Grounds.
May 2, Lohengrin, presented by Metropolitan Opera Association at Metropolitan Opera House.
May 3, New York Philharmonic Orchestra, Artur Rodzinski, conducting. Sponsored by Government of Poland. Carnegie Hall.
May 4, Die Meistersinger, presented by Metropolitan Opera Association at Metropolitan Opera House.
New York Philharmonic Orchestra, Burle Marx, conductor. Sponsored by Government of Brazil. Fair Grounds.
May 5, New York Philharmonic Orchestra, Georges Enesco, conductor-soloist. Sponsored by Roumanian Government. Fair Grounds.
May 6, Das Rheingold, presented by the Metropolitan Opera Association at Metropolitan Opera House.
May 7, New York Oratorio Society, Schola Cantorum and New York Philharmonic Orchestra, Walter Damrosch, conducting, in Beethoven's Ninth Symphony. Fair Grounds.
May 8, Die Walküre, presented by the Metropolitan Opera Association at the Metropolitan Opera House.
May 9, New York Philharmonic Orchestra, Burle Marx, conductor. Sponsored by Government of Brazil. Fair Grounds.
May 10, Siegfried, presented by the Metropolitan Opera Association at the Metropolitan Opera House.
May 11, New York Philharmonic Orchestra, Ernest Schelling and Rudolph Ganz, conducting. Sponsored by the Government of Switzerland. At Carnegie Hall.
May 12, Götterdämmerung, presented by the Metropolitan Opera Association at the Metropolitan Opera House.
May 13, to be filled.
May 14, Philadelphia Orchestra, Georges Enesco, conducting. Sponsored by the Roumanian Government. At the Metropolitan Opera House.
May 15, Tristan and Isolde, presented by the Metropolitan Opera Association at the Metropolitan Opera House.
May 16, Philadelphia Orchestra, Georges Enesco, conductor. Sponsored by the Roumanian Government. At Carnegie Hall.
May 17, Parsifal, presented by the Metropolitan Opera Association at the Metropolitan Opera House.
May 18, New York Philharmonic Orchestra, Dmitri Mitropoulos, conducting. Sponsored by the Greek Government. At Carnegie Hall.
May 19, to be filled.
May 20, to be filled.
May 21, Josef Hofmann, pianist, recital. At the Fair Grounds.
May 22, to be filled.
May 23, Tristan and Isolde, presented by the Metropolitan Opera Association at the Metropolitan Opera House.
May 24, to be filled.
May 25, New York Philharmonic Orchestra, Dmitri Mitropoulos, conducting. Sponsored by the Greek Government. At the Fair Grounds
May 26, to be filled.
May 27, Westminster Choir concert. At the Fair Grounds.
May 28, Marian Anderson, contralto, concert. At the Fair Grounds.
May 29, to be filled.
May 30, Memorial Day special program at the Fair Grounds.
May 31, Jacques Fray and Mario Braggiotti, duo-pianists, recital. At the Fair Grounds.
June 19 and continuing except Sundays, through July 1, Polish Ballet performances at the Fair Grounds.
July 1 and 2, Concert by the Associated Glee Clubs of America. Fair Grounds.
July 3 through July 13, folk opera, Hary Janos, sponsored by the Hungarian Government. At the Fair Grounds.
August 1, Swiss Festival at the Fair Grounds.
August 15 through August 21, National Music Camp programs at the Fair Grounds.
August 25 through September 2, choral competitions at the Fair Grounds.
August 22, 25 and 28 and September 1, 5, 8, 11, 13 and 15, concerts by the Coolidge String Quartet at the Fair Grounds.

Kinley Memorial Fellowship Offered

The eighth annual competition for the Kate Neal Kinley Memorial Fellowship in fine arts has been announced by the Board of Trustees of the University of Illinois. The fellowship provides for an award of $1,000 to be used toward a year's advanced study in fine arts either in America or abroad. College graduates specializing in music, art or architecture are eligible. Candidates must submit examples of their creative work. Applications should be filed not later than May 15. Dean Rexford Newcomb of the College of Fine Arts, University of Illinois, Urbana, Ill., will supply details.

HANS WIENER with ERIKA THIMEY and ANN RAVALLE

The achievement of HANS WIENER and his company of dancers in selling out year after year with the Pop concerts of the BOSTON SYMPHONY ORCHESTRA has established a unique record.

Not since the days of Diaghileff has a Boston audience been treated to such a wealth of the musician's and the dancer's art combined as that offered last evening in Symphony Hall by Hans Wiener and his dancers. It brought a capacity audience roaring to its feet.

Boston Post

HANS WIENER'S WORK IS ADMIRABLE.
New York Times

Hans Wiener is quite capable of holding his own place with honors among the first class dancers now before the American public.
New York Herald Tribune

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Youth Marks Achievement with Festival By Intercollegiate Musical Guild Forces

Sarah Lawrence College Scene of Modern Music Programs by Student Composers and Performers from Six Schools

WHITE PLAINS, N. Y.—Auspicious portents of the growing place that music is taking in American collegiate circles were shown in the first music festival of the newly formed Intercollegiate Music Guild of America, held at Sarah Lawrence College, Bronxville, on March 10 and 11. For this event presented an impressive array of original works composed by young musicians in six prominent schools of the East.

The Guild is the first organization of its kind in this country, and was founded last year by a group of Sarah Lawrence students, interested in knowing what other colleges are doing to promote contemporary composition, especially by students.

Stressing Native and Modern Note

These eager young musicians aim particularly to cultivate an interest in new music and to do their share in developing an art that is indigenous to America. Besides the fostering of special musical talent, they are encouraging the amateur with professional standards as well as the professional musician, and (a fact of great importance) they are likewise developing audiences of intellectual and emotional understanding.

The six participating colleges—Bennington, Columbia, Vassar, Westminster Choir, Bard and Sarah Lawrence—presented three joint concerts and one broadcast, each program being made up of ensemble and solo numbers given by the students, and featuring original student compositions in the modern idiom.

All the sessions were interesting, since these student are experimenting seriously for new and individual expression, and in some instances there was evidenced outstanding creative ability. Worthy of note also was the professional manner of the performers and the appreciative and enthusiastic response of the large audience, composed almost entirely of college students. It was an extremely live affair from beginning to end.

Wide Range of Compositions

Original student compositions on the program were as follows:

Vassar, a group of songs (The Horsemen, King David, and The Huntsmen), by Susanna McCreath; two movements for cello and piano, by Katherine Schaeffer.

Westminster Choir College, string quartet in one movement, by George Barati; three songs (Famine Song, Her Voice, and Bereft) by Henry Williams; Death Carol, by John Burke; and A Song of Joys (chorus, on text by Walt Whitman) by David Felt.

Bennington College, Chanson de la Mariée, by Cecilia Drinker; Yodelers' Round, by Alison Green; Fugato for string quartet by Helen Mason; and two pieces for flute, by Harriet Stern.

Bard College, arrangement of a Viennese Barock Suite by Jacques de St. Luc, J. P. Wiechenberger and Graf Logi; A Little Suite (text from Carl Sandburg's Good Morning, America) by Frank Wigglesworth.

Columbia University, adagio from a sonata for violin, by Edgar Sholund; cantata, Die Wallfahrt nach Kevlaar, by Ruth E. Abbott.

Sarah Lawrence College, three preludes for piano, by Georgette Hill; five short pieces for dance, by Joan Pack; two preludes for women's voices, by Phoebe Cooke.

A program of some of these compositions was broadcast over the Columbia Broadcasting System Saturday noon.

Among the Participants

Participants on the programs for both the standard concert numbers and the original compositions were as follows: Vassar—Meriel Newcomer, cellist; Susanna McCreath, Janet Muir, Katherine Schaeffer and Barbara Hickam, pianists; Elizabeth Sellers, soprano. Westminster Choir—Westminster Academy String Quartet (Michael Kuttner, Nicholas Harsanyi, Paul Reisman and George Barati); Helen Hubbert, soprano; Mary Gilkeson, pianist; Westminster Composition Choir, directed by Dr. Henry N. Switten. Bennington—Carol Welch, Cecelia Drinker, and Jay Nelson, violinists; Carol Welch, violist; Cecilia Drinker, and Mary Perrine, flutists; Elizabeth Ellis, Alison Green, Mimi Wallner, Jay Nelson and Isabella Perotta, pianists; Elizabeth Ellis and Ruth Ives, sopranos. Bard—Theodore Strongin, flutist; Frank Wigglesworth, violinist; Paul E. Schwartz, pianist. Columbia—choral group, Willard Rhodes, conductor; Mary Charlotte McClung, flutist; Douglas Danfelt, clarinetist; Eugenie Limberg, violinist. Sarah Lawrence—Sarah Lawrence Chorus, conducted by William Schuman; Joan Holloway, Helen Brown, George Trovillo, Georgette Hill and Joan Pack, pianists; Margaret Boegehold, soprano.

Representatives from member colleges to the Intercollegiate Music Guild of America were David Felt and John Burke, Westminster Choir; Alison Green, Bennington; Edgar Scholund, Columbia; Joan Pack, Sarah Lawrence; Josephine Bowlin, Vassar; Frank Wigglesworth, Bard. The advisory board comprises William Schuman, Roy Harris, Otto Luening and Aaron Copland. EDNA HORTON

Plays Delius Concerto

Photo by Toppo

JOHN CORIGLIANO,

assistant concertmaster, was soloist in the Delius Concerto on April 1 with the New York Philharmonic-Symphony Society in Carnegie Hall, the first time the work had been played by that ensemble.

Jessie King

Contralto

New York Sun, March 18, 1939
From Australia by way of London and the continent, Jessie King came to Town Hall yesterday for her first recital in this part of the world. . . . She produced her tones easily and her scale was well equalized. . . . Her interpretations were intelligent and tasteful.

New York Times, March 18, 1939
Miss King disclosed a pure, clear voice of ample volume, even in scale, admirably steady and capably produced. Her singing was unfailingly true to pitch, careful in its phrasing and laudably smooth in legato. Her interpretations . . . . straightforward and refined.—**Noel Straus**

New York Post, March 18, 1939
Miss King gave the audience on hand for her debut ample reason for attending any future recitals she may give here. The texture of her voice is pleasing, she has learned how to use it to best advantage, and she casts herself well in the role of a Lieder singer. . . . Authenticity and distinction in her English group.

New York Herald-Tribune, March 18, 1939
Miss King disclosed a voice of good quality, of sufficient range, and carefully projected.—**F. D. Perkins**

New York World-Telegram, March 18, 1939
Miss King's voice on this occasion proved to be especially noteworthy for rich and vibrant low tones. . . . Uncommonly attractive and generous list, all sung with intelligent care. . . . A song delivered with particular eloquence was the unfamliiar "Blauer Sommer" of Richard Strauss.—**Pitts Sanborn.**

New York Staats-Zeitung
An unusually interesting program . . . . gave the artist, who possesses a full, sympathetic voice, opportunity to prove herself a truly sensitive exponent . . . . the voice, of vast range, is freely and naturally produced through all registers. It is capable of forming clear, delicate tones, which retain their natural warmth. Noble dramatic fervor, free of false pathos . . . . natural, impressive simplicity . . . . adaptability to style of song.

London Observer
Her voice was produced fluently; she attacked her phrases invariably with precision . . . . engaging style . . . . delightful subtilty . . . undoubted dramatic power.

Edinburg Evening Dispatch
Jessie King was superb.

Paris Herald
Miss King proved herself an artist, pleasing in every moment . . . . perfect rendition of French lyrics by Chausson.

Vienna Neue Freie Presse
Beautiful to look upon, Jessie King immediately captivated her audience by her noble and artistic manner of singing.

Address:

Suite 706, 119 West 57th Street, New York, N. Y.

Purcell and Ravel Operas Form Double Bill at Juilliard School

Dido and Aeneas Shares Evening's Program with English Version by Robert A. Simon of Ravel's L'Heure Espagnole

The Juilliard Opera School, in its second large bill of the season, linked two works of wide contrast and brilliant diversity of style, presenting Purcell's Dido and Aeneas and Ravel's L'Heure Espagnole, the latter in an English version by Robert A. Simon. The four performances, on March 29, 30, 31 and April 1, used alternating casts with a student orchestra conducted by Albert Stoessel. The stage direction was under Alfredo Valenti. A student chorus sang well in the former score. The witches' ensemble was praiseworthy, and the ballet fitted into the setting.

Both operas had been given before at Juilliard, the Purcell in 1932 and the Ravel in 1936. The combination, however, of the early English tragedy and the satiric comedy of Spain as it existed in another day (or perhaps only in the librettist, Franc-Nohain's fancy) made a rarely attractive double bill. The production was in the best Juilliard vein. In the Purcell, simple, stylized settings were used for the several scenes of the court and the forest. The small orchestra of cembalo and strings portrayed the inspired music with noble eloquence.

The central role, that of Dido, makes great calls upon the heroic powers of an interpreter. Portrayed on the opening night by Margaret Harshaw, a young Pennsylvania contralto, winner of the National Federation of Music Clubs' prize in 1935, the part was sung with tonal breadth and intelligence of expression, auguring well for the young artist's future activity. Eleanor Brownell had the important assignment of Belinda, waiting woman to the queen, which she discharged ably. The Aeneas was John Tyers, whose voice was agreeable, if not of the largest. Other participants were Margaret Hill, Mary Louise Beltz, Ruth Markus, Jean Bryan, Nora Conklin and Richard Browning.

Ravel Work Delights

The Ravel work, its text somewhat revised by Mr. Simon since its last hearing, again was done with gusto and proved one of the best productions that the Juilliard forces have to their credit. Especially the amusing scenery by Bruno Funaro, with its frieze of animated clocks, again scored happily.

The cast which sang the exacting and wittily inflected lines of Ravel's impressionistic masterpiece included Leota Lane, a clever and resourceful young singer of marked pulchritude, who made all her points gracefully and with charm; Hugh Thompson, a tall, attractively youthful proponent of the Muleteer, whose substantial voice and winning delivery also scored strongly; and in the three remaining comic roles Donald Dame as the effete Gonzalvo, David Otto as the inflated Don Inigo Gomez and Robert Harmon as the innocent husband. The closing fandango proved a delightful finale.

The alternate cast on the second and fourth evenings included Miss Harshaw and Dorothy Hartigan as Dido; Fletcher Smith, Aeneas; and Annabelle Ott, Vivienne Simon, Mildred Lehmann, Jane Rogers and Richard Browning, all in the Purcell opera; and in the Ravel work, Anne Brown of the cast of Mamba's Daughters as Concepcion; John McCrae as the Muleteer; and Maxwell Lick, Leon Lischiner and Robert Harmon in the other roles. R. K.

President Praises Music Week Aims

Community Talent Spurred by Annual Celebration, He Declares in Letter to Tremaine

Expressing his interest in the annual observance of Music Week, President Roosevelt in a letter to C. M. Tremaine, secretary of the National Music Week Committee, urged participation in the sixteenth annual activity this year by all communities. The President styled Music Week "an important and vital movement." The observance this year is to be from May 7 to 13 inclusive. His letter follows:

THE WHITE HOUSE
WASHINGTON
March 20, 1939.

My dear Mr. Tremaine:

I think we should welcome every undertaking which makes the public more keenly alive to the available resources in musical talent in local communities and the means by which such talent when discovered may be developed and utilized. I believe the observance of National Music Week can add immensely in thus arousing community interest in music.

The homes and schools can do much to develop an appreciation of good music among the children by furnishing opportunities for the boys and girls to listen to music which has cultural value and to learn some of the skills by which they may reproduce or create music that has real merit.

Through schools, churches, clubs, and neighborhood groups, much pleasure can be derived by the organization of choruses, orchestras and bands, and in addition, the interests and activities of thousands of youth and adults will be guided into constructive channels.

I believe that this is an important and vital movement and I urge all communities to give hearty support to the observance of National Music Week, May 7-13, 1939.

Very sincerely yours,
FRANKLIN D. ROOSEVELT.

Venetian Premiere

VENICE. — Le Roi Hassan, opera by Ghedini, was recently created here. While the libretto was criticized, the score was acclaimed. A. C.

Hofmann and Pons Close Providence Community Series

PROVIDENCE, R. I. — The Community Concert Association completed its season with concerts in the Metropolitan Theatre by Josef Hofmann and Lily Pons. A sold out series is announced for next year. B. N. D.

Eleanor Steele and Clovis Hall

"One of the greatest musical events of the season was the concert by Steele and Clovis when they interpreted three Shakespearian duets of Castelnuovo-Tedesco with the composer at the piano."

—Louis Auber (Le Journal, Paris)

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Philadelphia Opera Forces Present Puccini's Triptych in English Form

Local Artists Score in Second Offering—Award Prize to Native Composer—Modern Chamber Series Concluded

PHILADELPHIA, PA.—Puccini's triptych, The Cloak, Sister Angelica and Gianni Schicchi, sung in English, provided the second offering of the Philadelphia Opera Company of its initial season. The cast was an all-Philadelphia one under the able direction of Sylvan Levin, conductor. A large and enthusiastic audience applauded the singers, conductor and Hans Wohlmuth for his splendid staging.

Principals in The Cloak were Luke Matz (Michele), Fritz Krueger, (Luigi) and Frances Greer (Giorgette), each singing and acting effectively. The final scene was particularly impressive. Others who did smaller parts with equal success were Robert Davis, Robert Gay, Nancy Fishburn, Joseph Amato, Edward Smith, Ben Feldman, Evelyn Martz, Ida Rosa, Edith Metrocsak and Dagmar Crosson.

In Sister Angelica, Barbara Thorne singing the title role, and Elsie MacFarlane as the Princess won high honors for their interpretations both vocally and dramatically. Others were Edith Metrocsak, Virginia Kendrick, Nancy B. Fishburn, Dagmar Crosson, Josephine Perdikis, Irene Merrick, Catherine Rieker, Ida Rosa, Evelyn Martz, Alice Gutman, Kathleen Owsley and Helen Pfuelb.

Gianni Schicchi, although a bit overdone in some instances, was a pleasing contrast. Frank Cappelli in the title role gave an excellent presentation. Hallie Nowland as Schicchi's daughter revealed a lovely voice. The duet between Miss Nowland and Donald Hultgren as Rinuccio at the close was delightful. Elsie MacFarland, Paul Desire, Evelyn Martz, Elizabeth Smith, Mackey Swan, Leonard Treash, Howard Vanderburg, Josephine Perdikis, Meryl Ruoss, Edward Smith, Thomas Perkins and Albert Given completed the cast.

Festival of Ancient Instruments

Arthur Cohn, young local composer, received the $500 prize for the best work submitted in a national contest at the third annual national festival of the American Society of Ancient Instruments (Ben Stad, founder-director). The presentation was made at the opening dinner session.

At the festival on March 29 and 30, the Society, comprising Jo Brodo, pardessus de viole; Ben Stad, viole d'amour; Josef Smit, viole da gamba; Maurice Stad, basse de viole; and Flora Stad, clavecin, again demonstrated their notable interpretative talent and ensemble art. Joan Peebles, contralto; Louis Di Fulvio, oboe d'amore; Constance du Pont Darden, viole d'amour; Diran Alexanian, cellist; Julia Stad, harpsichordist; Marcel de la Pardo, pardessus de viole; Herbert Pierson and A. A. Tomei, horn players; and the Mary Binney Montgomery Dancers were soloists at the concerts.

Philadelphia Orchestra Concerts

Leopold Stokowski and the Philadelphia Orchestra again drew capacity audiences for the March 24 and 25 concerts with superb readings of the Beethoven Pastoral symphony. Even the smallest detail seemed to have renewed meaning. Night on the Bare Mountain by Moussorgsky, was finely contrasted with Clair de Lune of Debussy, the program closing with a brilliant reading of Stravinsky's Firebird Suite.

A slight preview of the next concerts was given in an extra number on Saturday night, prelude to the third act of Ivan the Terrible. This was also the first number for March 31 and April 1 concerts. The Rite of Spring by Stravinsky followed.

Modern Chamber Music Series

The last of the Modern Chamber Music concerts was given on April 3 in the Ethical Society Auditorium before a sizable and enthusiastic audience. Olga Samaroff-Stokowski announced several changes in the program. Both William Primrose, violist, who had been scheduled to play the Hindemith sonata for viola and piano with Rosalyn Tureck, and the latter were unable to be present. Paul Nordoff repeated the Hindemith piano sonata, played at a previous concert. Ivan Schulmann violinist took the place of Joseph Gingold in the Prokofieff sonata for two violins, with Boris Koutzen.

Three Pieces (prelude, choral, canon) for piccolo, oboe, violin and cello by Honegger were beautifully performed by John A. Fischer, Adrian Siegel, Lois Putlitz and Elsa Hilger. Seven popular Spanish songs by DeFalla, the accompaniment cleverly arranged by Carlos Salzedo for two harps, were skillfully played by Edna Phillips and Marjorie Tyre. Lysbeth Hughes, soprano, sang them with fine tone and feeling. Mr. Nordoff was encored and offered one of the short numbers of Hindemith's op. 37. Sanders' sonata for cello and piano in one movement was brilliantly played by Elsa Hilger and Marie Ezerman Drake. The closing number was DeFalla's concerto for piano, violin, cello, flute, oboe and clarinet ably played by Henry Harris, Lois Putlitz, Elsa Hilger, John A. Fischer, Adrian Siegel and N. Cerminara.

M. M. C.

Flies to Sing Lucia

Photo by Ray Lee Jackson.

JEAN DICKENSON,

NBC soprano, interrupts her broadcasts on May 2 and 4 to sing the title role in Lucia with the Denver (Colo.) Grand Opera Company. Miss Dickenson is to fly to the Colorado city from New York. Next month she marks completion of two years on the Album of Familiar Music program.

French Wind Instruments

Their Distinguishing Characteristics

By IRVING SCHWERKE

The universal renown of French wind instruments is a long-established fact, and it is safe to say that, all the great and outstanding names connected with the French manufacture of musical instruments, are well known to all those who are in any way connected with music, either as practitioners of the art or as reasonably informed lovers of it.

Next to the quality of "finish" for which French instruments are so justly famed—finish that is the natural result of long lines of artisans working, from father to son, in the same *ateliers*—that which no doubt most definitely distinguishes French instruments from all others, is their timbre or tone quality. In fact, the tone quality of French wind instruments is proverbial wherever the art of music is practised, and tone quality is, in reality, the point of departure for all the French instrument makers' researches and efforts "to improve and perfect." Foreign conductors, who come to France to direct the various orchestras, unanimously recognize and unhesitatingly proclaim the unrivalled *timbre* of French wind instruments—that which it were impossible to find higher or more authoritative praise.

* * *

The oldest existing firms which manufacture either piston or key wind instruments, are found in France. Many of these firms possess archives in which, year by year, records of instrumental researches and improvements are meticulously kept, for the purpose of providing performers with instruments which not only enable them to interpret the thought of the composer more faithfully, but also more easily. Numerous present-day instrument makers have in their show-cases, authentic specimens revealing the fact that their houses date so far back as 1790; and it is also interesting to remark that, from the very inception of the industry, French instrument making has always remained quartered—to use the expression—in certain regions, such as Mantes, La Couture-Boussey, Chateau Thierry and Paris. The vast and priceless experience of "forerunners," their failures as well as their successes, make it possible for their successors who carry on their work, to realize both constant and brilliant progress; and while French instrument makers have never aimed at cheap production, or sought to "flood" the instrumental market, they are, thanks to ameliorations made in the instruments used by artists, in the enviable position of now being able to apply those very same improvements and advantages, to the instruments of the merest beginners!

* * *

An important evolution is actually taking place in wind instrument music. Until now, clarinets, saxophones, and bass tubas have been used to replace the string sections in transcriptions of symphonic music, with the result that, oftener than not, the procedure both violated the thought of the composer and rendered performance extremely difficult, especially for the bass tubas, on which instrument it is impossible to reproduce the staccatos and sustained notes natural to the double bass. To-day string sections are replaceable by clarinet choirs in wind instrument music—indeed, being given the immense progress that has been realized in the construction of clarinets, altos, basses, and bass tubas, it is a foregone conclusion that, before long, when all wind instrument organizations shall have been provided with these instruments, the homogeneity of the strings will be perfectly reconstituted by clarinet sections. Each type of instrument being clearly differentiated by its own peculiar timbre from even the instrument which most resembles it, tone-color monotony becomes impossible. In fact, the color gamut of the orchestral palette thereby becomes so rich and varied that French composers discover that their musical thought can be faithfully expressed in the sheer orchestration of their works! Countless American combatants recognized this fact when, in 1917-1918, they heard the military music to which the French regiments marched. How deeply impressed they were by the powerful, yet at the same time, light and incisive qualities of this music—qualities due entirely to the *timbre* of the instruments employed!

Further laurels for French wind instruments are today being won on the concert platform, as is attested by the many wind instrument quartets and quintets which, composed of leading French symphonic orchestra artists, not to overlook the celebrated *Garde Republicaine* Band, are more and more frequently being successfully heard in public. Their programs consist mainly of transcriptions of ancient, classical, and romantic music, and it can be said without fear of contradiction that interpretation by wind instruments in no wise deprives these works of so much as an iota of their native charm. All those interested in musical progress have the opportunity of examining and appreciating a comprehensive collection of new French wind instruments, on view in the French Pavilion at the New York World's Fair 1939.

MUSICAL COURIER

Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President — E. F. BITNER, JR., Vice Pres. & Treasurer

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

List of correspondents appears in another page.

SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK — APRIL 15, 1939 — No. 2985

Not all college students are gold-fish swallowers. These pages offer evidence of the deep devotion of thousands of youngsters in our colleges to wholesome, substantial music.

—o—

For the ultimate description of certain music critics:

"I know thy works, that thou art neither cold nor hot; I would that thou wert cold or hot." (*Revelations xv, xvi, 5*).

—o—

Even before the New York World's Fair gates are swung open, the pessimists are lamenting that the Music Hall is a "white elephant." Maybe, but here is hoping that the World's Fair music director will confound the skeptics.

—o—

A tenor who revives the stale criticism of the text and music of The Star-Spangled Banner confesses he forgot the words on tour in a foreign land and called in vain on his hostess to help him out. We ask mildly, why should it be a hardship for any singer, particularly an American, to memorize the stanzas of his national anthem?

—o—

Europe's art is waning; American music is on the up-grade. Such was the sentiment of distinguished speakers, expressed at a New York luncheon recently. Modestly, cautiously and conservatively, we agree with the verdict of the eminent speakers, and especially with the idea that the musician is not a "luxury" but a vital part of our social and economic structure.

—o—

Honorable Deficits

Wheeling's Civic Symphony is hailed by the New York Times as "an orchestra without a deficit." The explanation, of course, is that this admirable ensemble in the West Virginia city operates strictly on a non-professional basis, enlisting the services of sixty-five players from all ranks of life.

A deficit for any worthy musical cause is an honorable and, frequently, a normal condition—we are speaking only of professional enterprises. And the community's response to appeals for support, moral and financial, is a pretty reliable index of the local state of mind.

—o—

A Lesson for Conductors

The great American Music Marathon being still on among conductors of our symphony orchestra, it is possible that the records are dizzily changing. But at any rate, the Indianapolis Symphony Orchestra, under Fabien Sevitzky, remains a strong challenger for the honor of doing much for the home creators.

In the two years since this orchestra came under its present leader, the concerts have presented forty works of thirty-three American composers, and owing to the fact that Mr. Sevitzky plays them not once but several times, the scores had a total of seventy-seven hearings.

It is true that the Federal Music Project orchestras in several cities have exceeded this achievement, as much of their attention is directed toward the native musician. Besides, they have no worries concerning subscribers and sustaining funds, so that the situation as regards professional and WPA groups is radically different. Their public also is not identical in interests and demands. But the criticism may be made that many of the scores the Federal orchestras present are highly experimental productions.

The Indianapolis subscribers, according to a system by which at least one native score appears on each program, have been able to form a very fair idea of recent American musical output. The conductor has selected a variety of subjects. The composers represented on these lists include Bloch, Borowsky, Bransen, Burleigh, Cesana, Chadwick, Converse, Fiorillo, Dubensky, Foote, Foster, Fulcihan, Griffes, Grimm, Hadley, Howe, James, Johnson, Lieberson, Mason, Morris, McCollin, McDonald, McKay, Rogers, Sanders, Schaefer, Shepherd, Sowerby, Stillman-Kelley, Stringham, White and Whithorne. Though the general tone was wisely one of fairly conservative musical idioms, some elements of modernism were included.

Perhaps the point is worth making that, far from constituting a tax upon the patience of listeners, this survey of the native scene is one of the real services that a progressive conductor can render to a city and its people. They need to know what their compatriots are doing in the musical line, and, more important still, should be allowed to grow familiar with the native folklore in its musical dress, the tone-poems which paint local events and the psychology of a people, the national "soul." If through the short-sighted attitude of stern classicists all this is kept from them, it is not remarkable that a vacuum exists in the consciousness of so many persons in the space assigned to "American music."

—o—

Operatic Economics

Even those realists who murmur that music and everyday affairs are strangers must be impressed with a simple lesson in musical economics unfolded last week at the luncheon of the Metropolitan Opera Guild.

Last season $400,000 was spent by persons who visited the Metropolitan: $78,000 for women's clothes; $40,000 for accessories of dress; $19,000 for flowers, $16,000 for hotels, and so on, according to Mrs. John DeWitt Peltz, who made the survey for the Guild.

It may be true that in the old days Metropolitan standees spent more than this amount in a season for *allium sativum* alone; still, we insist that the current figure is impressive.

—o—

Out of the Old World

The centre of balance between the Old World and the New has shifted in the last few years, so far as the domicile of significant composers is concerned. Formerly, the United States was less affluent in this respect, and the average successful European creator regarded this country mainly as an outlying principality that could be visited only briefly and that usually for a limited and profitable concert tour.

With the growth in our musical resources, and the relative decline in those of many European centres, the repressions upon artistic freedom in some countries across the water, America has come to seem a haven of free air and unlimited resources for such as secure a foothold in the more practical fields of musical endeavor.

Whether or not such considerations have operated in all cases, it is at least noteworthy that America now enjoys the presence of such important personalities as Arnold Schönberg, Ernst Krenek, Kurt Weill, Ernst Toch, Jaromir Weinberger, Hanns Eisler, Paul A. Pisk, Alexander Zemlinsky and others. Twenty years ago some of these figures were the most feted, active and useful in the development of a modern school in Central Europe.

It seems as if the next few musical years in this country will be most interesting At least, it will be absorbing to note whether a fusion takes place between this transplanted culture and our own, as happened in the days when the early choral art of the Netherlands was carried by eminent masters to Italy and profoundly influenced art production there.

—o—

For Americans

Both for patriotic and artistic reasons well understood generally, the time is eminently ripe for such an undertaking as The American Lyric Theater, Inc., with offices at 9 Rockefeller Plaza, and under the managing directorship of Lee Pattison, formerly head of the Spring season at the Metropolitan. The new enterprise also has the encouragement and participation of the League of Composers, and an earnest detached group of representative individuals anxious to support and promote American musical, dramatic and choreographic arts. Other purposes of the project are to provide employment for American artists; to create opportunities for singing opera in English; to stimulate the creation of works for the lyric stage by American authors and composers; to produce at prices within the reach of the general public.

It will require $120,000 to enable the American Lyric Theater to establish an operating organization and to present its first three productions; of that sum, $60,000 has already been subscribed, and therefore the undertaking no longer is in the mere dreaming and talking stage. Talking, however, was plentiful during a meeting I attended recently at the home of Mr. and Mrs. Lawrence Tibbett, but everything said by Douglas Moore, Stephen Vincent Benet, Robert Edmond Jones and others, had practical purpose and immense drive and was enthusiastically acclaimed by the large invited audience

The immediate plan of the A.L.T., is to do three productions this Spring (premiere on May 18) at a New York theater to be announced shortly: a folk opera, The Devil and Daniel Webster, by Moore and Benet; Susanna, Don't You Cry, a musical romance by Clarence Loomis and Sarah Newmeyer, based on the songs of Stephen Foster; and an evening of ballet, with Filling Station, Pocahontas and other dance versions of typical American scenes and folklore. The conductors will be Fritz Reiner, Andre Polah and Fritz Kitzinger.

The basic idea is to make the organization permanent, and if that is achieved, the value to American art and musical activity in particular, needs no further pointing out at this moment.

I can vouch for the appeal of the Clarence Loomis score, as he played it for me a year or two ago, and I was charmed with the lyrical and lovely matter he evolved from the simple tunes of Foster. As for Moore, his record speaks for itself, especially with his P. T. Barnum orchestral opus, in which he proves his warm sympathy for the American spirit and locale. (L. L.)

VARIATIONS

By Leonard Liebling

Bach students should hail G. Schirmer, Inc., for offering them their neat new Chorales (by J. S. Bach) selected and edited by Charles N. Boyd and Albert Riemenschneider.

Here at last are presented the harmonized chorales of Johann Sebastian Bach in their original form. The two books of this collection contain 120 chorales: at least one example of each chorale melody that Bach harmonized in his compositions (that is, each chorale melody to which the original words are still preserved) and, in two cases, as many as five harmonizations of the same melody. The chorales are arranged in four groups, in order of increasing difficulty. For the last group, which constitutes Book II, separately printed orchestra parts which Bach wrote to accompany the voices are available.

Each of the two books contains three sections. First there are notes on each chorale, discussing the history of the music and the text, the instrumentation indicated by Bach, and the use which he made of this thematic material elsewhere in his compositions. Then the chorales are presented in open score, in the original clefs in which he wrote them, with the original German words for which he created the particular harmonization, and with the original figured bass (wherever he has given it). Finally, the chorales are presented in close score, in modern clefs and with English translations.

The edition thus makes these masterpieces of Bach's available for study and performance to a degree not heretofore possible. To the student of harmony and composition, it presents an accurate and authentic basic text from which to study Bach's harmony, voice-leading, and method of setting hymns. To the student of score-reading and conducting, it gives material from which to acquire familiarity with the various C-clefs. To the student of orchestration, and to orchestras themselves, it makes the chorales available for study and performance. And, with the close-score version, it enables choruses to sing the chorales in accurate reductions of the original, either voices alone or with instruments.

To the many who have not hitherto had the opportunity of hearing and studying the Bach chorales in their pure and complete original form, this book will reveal the treasure contained in these choral works. The price is $2.50.

◆ ◆ ◆

Add to your Bach library, too, Schirmer's Melodic Index to the Works of Bach, compiled by May deForest Payne. Written out for you in music are several initial measures of nearly 900 compositions by J. S. B. Price, $3.00.

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The Orbis-Verlag, of Prague, sends a new book, H. E. Steinhardt's "Die Musik in der Tschechoslovakischen Republik." Hey, Nazi censors!

◆ ◆ ◆

From the Virgin Islands Charles Wakefield Cadman writes to a Musical Courier staff member: "I am laboring hard at my new symphony. Too early to tell you much about the opus but rumor hath it that it found its inspiration in old Western Pennsylvania and the city of Pittsburgh. Please tell that to Leonard Liebling, for he may remember that he first met me there when I was your correspondent in that city and working like a dog. . . . I hope to dig up enough 'color' in the ancient habitat from the forest primeval to the glorification of labor and of youth (whatever that is in his funny world today) and though I shall not label the score programatically, at least I will know what it is all about, even if the listeners don't.

Indeed L. L. remembers. He was in Pittsburgh to attend a concert conducted by Emil Paur, whose symphony was being premiered. As he was shaving and dressing at his hotel for dinner with Mason, of Mason & Hamlin, L. L.'s telephone rang. It was Cadman, asking to come up. He did, and introduced himself. "I want you to look at some songs I have just written," he said, "and advise me about a possible publisher." The manuscripts were spread out on the bed, and L. L. looked them over while he finished shaving. "I like this particularly," he said, indicating one of the set of four, "and if you'll send them to White-Smith, I'll write to them." They accepted the songs, and the rest is history. The song preferred by L. L. was The Land of the Sky-Blue Water.

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The New York Sun of April 4 says that "$40,000 was found hoarded in an old piano in St. Louis the other day." Paderewski is going to get much more than that out of his Steinway this season.

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Hoorah! At the Rainbow Room reception given for the winners of the Metropolitan Auditions of the Air, Edward Johnson told me that he believes thoroughly in the ultimate supremacy of American operatic singers, and intends to do everything possible to get the best native talent for his opera house. "There is no reason," he went on, "why we should not finally give most of our productions with complete American casts. And in that connection, let me express wonder at those New York music critics who keep demanding such performances. One of the last of our Thais presentations had a cast of American principals headed by Helen Jepson and John Charles Thomas. How many of the patriotic critics mentioned that fact? Not one!"

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New York, April 10, 1939.

Dear Friend, American, Countryman!

I wish to let you know that I am all three of yours, as above, since March 20. And I am happy to do away with my old Swastikated passport!

Fraternally, with star-spangled regards,

Sincerely yours,
ERNST VICTOR WOLFF.

◆ ◆ ◆

Leon Sametini, vice-president of the Chicago Musical College, joins the Variations contributors by forwarding a Chicago Tribune clipping (March 19):

Henry Weber's Pageant of Melody will feature Attilio Baggiore and violinist Hans Muenzer in a program of light classical music from 9:30 to 10:15 p.m., tomorrow on WGN and the Mutual network.

Muenzer will play the violin concerto from Lalo's "First Movement."

Baggiore will sing solos from Hildach's "Spring," and "House Love Made for You and Me," by Coates.

◆ ◆ ◆

Edward W. Snowden, field marshal for Charles L. Wagner, sends the attached:

New York, April 9, 1939.

Dear Variations:

Rosalyn Tureck, the young American pianist, gave a concert not long ago at the Randolph-Macon College in Lynchburg, Va., and was busy with the post-recital chore of signing programs and pictures for the fans, when she found people shoving forward Bach scores (all editions) and Bach biographies too, all to be autographed by her. Actually she had only played an English Suite with other pieces by Beethoven, Brahms and Debussy, so the fact that she and Bach did a six-night stand in Town Hall last winter seems destined to haunt Miss Rosalyn for some time to come.

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Not that it has anything to do with Miss Tureck, but it always is a cheerful feeling for a touring artist when the local manager says after the concert: "You certainly had them sitting up tonight. Too bad about the house, though. Come back next year, and we'll pack it for you."

A smile too, is prompted by the recent report from Russia, informing us that a Soviet State orchestra of fifty pieces has been organized under a conductor named Blanter, and with an adjunct of twelve vocalists and some folk instruments, although the moaning saxophone, wah-wah trumpet and overblown clarinet are also in attendance. Was it not Russia that once banned jazz as indecent and subversive of serious Communism? Well, Gospedin Blanter explains that his orchestra has for its aim, "the creation of true Soviet jazz." Impatiently America awaits samples of the new art.

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Margaret Bronson, Cincinnati vocal and piano teacher, is thanked for the attached:

March 6, 1939.

Dear Variations:

Just something I think your readers might enjoy. (Your column has given me many a good laugh.)

The clipping is from our "In and About Town" music club bulletin. Pogue's is our best department store. I might add that I have no doubt the "shower" and "hair cut" were needed.

Sincerely yours,
MARGARET BRONSON.

DOES MUSIC PAY ? ! ? !

Dear Miss Klett:

I love to go to stores around Christmas time and play the organ at Pouges. As I was playing the organ someone ask me to sing So I did and then everyone began to gather around me. I sang all sorts of songs for them. The people and the employees began to give me money. Some lady with a monacale gave me a dollar. I was speechless for a moment. An when I thanked her Some gentleman gave me a slip of paper and told me to go to the Y.M.C.A. and get a hair cut and shower. When I came home I told mother I had a Christmas present for her. When she opened the envelopes they gave me, the money began to roll out. She ask me where I got it. I told her at Pouges. I said cooly and that day it amounted to $4.66c in money and a hair cut and shower which amounted to $5.20. Second day It was a Friday was I impatient to get out when the bell rang I ran home and ate and went to Pouges. As soon as I got there the wanted me to sing. I sang and sang for them. One lady took me to some mans office and asked me to sing so I did. He told me to meet him the next day to eat dinner that afternoon. A employee took up a colection and got me 3 pairs of underwear and 2 shirts and 3 pair of stockings. That day it amounted to $4.75 in money & around $6.00 in clothes and cakes and candy. 3th day I met the man that told me to meet him, but he said that he was to busy, and gave me a dollar for waiting. That day I made $4.00 and some cakes & candy and nuts and a cake & toys and so all three days amounted to $20.00. And I call that making money.

6th Grade—Raschig
Teacher—Miss Klett

◆ ◆ ◆

Leonard Lyons writes in The Post (N. Y.) of April 3: "Goebbels summoned the officials of the Berlin State Opera and complained about the quality of the music now being written for the institution. He berated them for not producing compositions which would help preserve Germany's tradition. 'Can't you get more operas, like Burgschaft?' he demanded. Well, Burgschaft was written by Kurt Weill, who now is in New York—a refugee from the Nazis."

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Subject for a three-minute opera, à la Weill or Wellesz: At the German-Dutch border, a young boy on either side of the frontier.

Hans—"Aw! You Dutchmen havent' got what we Germans have; a big navy, submarines, bombing planes, Storm Troopers, the Gestapo, tanks, poison gas and flame-throwers."

Willem—"No, we haven't any of those. But anyway, when someone knocks at our door early in the morning, we know it's only the milkman."

◆ ◆ ◆

Everybody keeps wondering what Walt Disney and Leopold Stokowski plan to do together in the future. Well, for one thing, they contemplate a picture of Le Sacre du Printemps, with the music of Stravinsky, the production to be released in 1941. Meanwhile, utilizing his recent Eastern visit, Stokowski recorded the score with the Philadelphia Orchestra in that city on April 3. The chief dancer in Sacre? Donald Duck! And I'm not joking.

The Lotos Club, a few doors from Carnegie Hall and opposite the Steinway building, has become a veritable Mecca for resident and visiting musicians (and their friends) who are members of the famous old institution. Lotos traditions date back nearly seventy-five years, and among the outstanding tonalists who have been entertained there in the past were Seidl, Gilbert and Sullivan, Caruso, Saint-Saëns, Humperdinck, Puccini, the De Reszkes, Bispham, Richard Strauss, Mascagni, and a host of others.

Your snooping reporter dropped in at the Lotos the other twilight, and whom did he see around the place (yes, in the bar too) but Barbirolli, Maurice Van Praag, Charlie O'Connell, Bill Primrose, Arthur Fiedler, Carleton Smith, Erno Rapee, Earl Spicer, Len Liebling, Arthur Judson, Freddie Schang,—and then along came the next highball, and this veracious writer thought he even glimpsed Bach, Gluck and Hummel; but they turned out to be Piastro, Tibbett and Martinelli, the last-named an honorary life member of Lotos.

* * *

After the final broadcast of the Metropolitan Auditions of the Air the paint-powers that sponsor the show threw a cocktail party at the Rainbow Room atop (65th floor) the RCA building. About 300 guests greeted the two winners of the contest, and everybody's spirits rose as drinks passed round and we all fell on the sandwich trays as though we hadn't seen food in a month. Edward Johnson beamed, and some beamlets came also from Mrs. Belmont and Earle Lewis, chaperoned by his daughter. Connie Hope (and her genial doc husband) looked on from the estrade, and so did Leon Rothier and Emanuel Hunding Ochs List. Milton Cross, portly NBC announcer, had an even added air of dignity. Wilfred Pelletier galloped around at the side of his Rose Bampton and her priceless ruby fox coat. Nino Martini and his slim figure stayed away from the Martinis. John Erskine seemed to be looking for Helen of Troy. Mrs. Tokatyan explained that papa Armand is on tour. Bidu Sayao, in her cute English, told about her forty concerts this season. Mr. and Mrs. Ernest Hutcheson and Mr. and Mrs. Charles Kullmann were among the more staid of the married folks. Winners Annamary Dickey and Mack Harrell had their deserved press-interviewing and snap-shooting. Did they look happy? And why not, each with a $1,000 check and a Metropolitan Opera contract! Think I'll take a try at those auditions myself next year. I used to have a pretty good bathroom baritone, and any way, I've had plenty of vocal experience—singing the praises of others.

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Longchamps Restaurant in Fifty-seventh Street is getting rich fast, for I see Johnny Majeski dining there sumptuously whenever I go in to have my modest coffee and a doughnut.

* * *

Have you heard of the latest request made of John Corigliano, assistant concertmaster of the New York Philharmonic Orchestra? John is a modest boy and when he received a letter from Norwalk, O., addressed to him as "a leading concert violinist," he blushed. Furthermore it was from a lady, whose name is best unrevealed.

The young miss has a hobby; it seems she is collecting discarded strings of violinists and already has received contributions from Joseph Szigeti, Yehudi Menuhin, Jascha Heifetz, Francesco Zecchino and others too numerous to mention. She wanted to add John to her list and also asked for a copy of one of his programs.

"I'm glad she didn't ask for one of my old fiddles," said John as he immediately acquiesced to the request.

* * *

Now that May Johnson has gone back to Chicago, the great monopoly has been broken on the occupancy of the table in the front window of the Buckingham.

I See That

Karin Branzell, Metropolitan Opera contralto, sailed from New York on March 18 on the SS. Ile de France.

Cartoon by Edgar Allen, Jr.

"I hear the Philharmonic is giving auditions to guest conductors. I'm from the B.M.T.!"

CALENDAR OF APPROACHING EVENTS

April 30: October 31—New York World's Fair, New York.
April 24-28: Festival of American Music, Eastman School of Music Rochester, N. Y.
April 28-30: Smith College Music and Drama Series, Northampton, Mass.
May: Oskaloosa May Festival, Oskaloosa, Iowa
May 2-6: Cincinnati May Festival, Cincinnati, Ohio.
May 10-13: Ann Arbor May Festival, University of Michigan, Ann Arbor, Mich.
May 16-20: North Shore Music Festival, Northwestern University, Evanston, Ill.
May 16-22: National Federation of Music Clubs' Biennial Convention, Baltimore, Md.
May 19-20: Bethlehem Bach Festival, Bethlehem, Pa.
June 6-20: Essex County Symphony Orchestra, Stadium Series, Newark, N. J.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

MUSIC FESTIVALS IN EUROPE

Warsaw: International Society for Contemporary Music, April 14 to 21
London: London Music Festival, April 23 to May 28
Berlin: Berlin Music Festival, April 27 to May 12
Brussels: International Dance Festival, April 30 to May 14
Florence: Florentine May, end of April to early June
Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: July 29 to September 10
Glyndebourne: Opera Festival, May to July
Bremen: Bach Festival, June 10 to 12

Vassar College and North Carolina Women's College student works for chorus, solo voice, cello, viola, piano and string quartet were featured at the Composers Forum, Carnegie Chamber Music Hall, New York, recently.

* * *

Cecil Arden, soprano, recently offered a program of compositions by Buzzi-Peccia at a reception for the composer given by the Italian-American Association of Professional Women. She also presented items of this composer when a recent guest of Leon Rothier over WQXR, and makes a return appearance this month.

* * *

The National Opera Club's program-subject for a recent meeting at the Waldorf-Astoria Hotel was Music of Ireland, and the participants were Richard K. Patterson, artist-pupil of Susan Boice, who sang airs from the operas Maritana, Bohemian Girl and Eileen; Julia R. Lennon, Clifford Williams, Patrick Meagher, Rhys Morgan, with Agnese Dunne, accompanist.

* * *

Alda Astori, pianist, and Salvatore Mario De Stefano, harpist, were heard in a joint program recently at the Gardner School, New York.

* * *

Wadeeha Atiyeh, in Arabic songs, and Sushila Shikari, in Hindu dances, collaborated in a program entitled An Evening in the Orient, at the Master Institute Theatre, New York.

* * *

Leon Carson, tenor and New York vocal teacher, is presenting a series of ten weekly lecture-recitals on the development of American song and opera at the Nutley (N. J.) High School in conjunction with the Nutley Adult Education Association.

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Sonia Essin, contralto, has changed her name to Sonia Simmonds and will be known professionally under the latter name in her forthcoming concert appearances.

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The Spring concert of the Liederkranz Society of New York is set for April 15, at the Hotel Plaza. Francis Buebendorf conducts the orchestra in his Passacaglia Helen Marshall, soprano, is soloist.

* * *

Arthur Kent, baritone, gave a recital at the Barbizon-Plaza, New York, recently with Stuart Ross at the piano

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Sonatas of Handel, Biber, Loeillet, Beethoven and Brahms for violin and harpsichord are to be played in the Carnegie Chamber Music Hall on April 17 by Helen Teschner Tas, violinist, and Ernst Victor Wolff, harpsichordist.

* * *

Gertrude Effenbach, pianist, appeared as guest artist for the Congressional Club in Washington, D. C., recently.

* * *

The Dutchess County Musical Association presented the Motet Singers, Paul Boepple conductor, assisted by Ralph Kirkpatrick, harpsichordist, and string orchestra on a recent date at the High School Auditorium, Poughkeepsie, N. Y.

* * *

Helen Van Loon, soprano, graduate of the Juilliard School, sings the soprano role in Haydn's The Creation at Connecticut State College New London, Conn. on April 16. The engagement was made through her manager Annie Friedberg.

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Charles King, teacher of piano and harmony with studios in Hartford and Meriden, Conn., was heard recently in joint programs at Hartford with Ruth Avery Ray, contralto, and with Stella Yeamans Hobson, contralto, in Meriden.

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Boris Levenson's The Jilted Girl (Roumanian folksong) was featured at the recent concert of the Queens Choral Society, Jackson Heights, L. I., (Antonia Brico, conductor).

* * *

Laura Snyder, pianist and soprano, appeared at the New York School of Music and Arts recently, playing Mendelssohn's Wedding March and singing Arditi's Melba Waltz.

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Rose Martell, lyric soprano, will be soloist on April 22 with the Long Island University Orchestra. The program is to be broadcast over Station WNYC.

* * *

Following her seven appearances with the Metropolitan Opera on tour, Grace Moore appears in concert in Chicago, April 17; Vancouver, 22; Seattle, 25; Portland, 28; San Francisco, May 7; and Los Angeles, May 5. A tour of Mexico with appearances in Mexico City and Monterey follows.

* * *

Charlotte Boerner, soprano, has been engaged for her third season at the Hollywood Bowl concerts and this fall, also for the third season, appears with the San Francisco Opera Company.

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Helen Olheim, mezzo-soprano, Joseph Bentonelli, tenor, and Julius Huehn, baritone, were engaged to sing in two performances of the Beethoven ninth symphony with the Pittsburgh Symphony Orchestra, March 31 and April 1.

* * *

James Melton, tenor, who has appeared this season with the Chicago, Cincinnati and San Carlo Opera Companies, sang the role of Des Grieux for the first time recently with the Essex County Opera Company at the Mosque in Newark, N. J. Mr. Melton has been booked by the St. Louis Municipal Opera Company for The Bartered Bride in July.

* * *

Dorothy Kirsten, soprano, has sailed for Italy for operatic experience as a protégée of Grace Moore. Miss Kirsten is an artist-pupil of the Dornay-Culp studios in New York.

Kansas City Orchestra In Stirring Conclusion

Ninth Symphony Given by Karl Krueger, with Aid of Soloists and Combined Choruses

KANSAS CITY, Mo.—The Beethoven Ninth Symphony superbly performed on March 2 and 3 by the Philharmonic Orchestra under Karl Krueger with a chorus of 300 and soloists, served as an imposing finale to the ensemble's most successful season. Mr. and Mrs. Joseph Wilkins, tenor and soprano of Kansas University, Sydnie Smith Cooley, contralto, and Reinhold Schmidt, bass of Chicago, sang solo parts and the choirs engaging in the finished ensemble were: Westminister A Cappella Choir of Kansas University (D. M. Swarthout, director), the Conservatory of Kansas City Chorus (Stanley Deacon, director), the Wahdemna Choral Club of the Reorganized Church of Latter Day Saints, Independence, Mo. (Paul Craig, director) and the Symphonic Chorus of Kansas State Teachers College (Orville Borchers, director), of Pittsburg, Kans. The Beethoven Leonore Overture (No. 3), Siegfried's Funeral March from The Dusk of the Gods, and the prelude and finale from Tristan and Isolde had intelligent readings in the first half of the concert.

Hofmann, Busch and Serkin Play

The Kansas City Concert Series, which has been absorbed by the Philharmonic, bowed out March 20 with a recital by Josef Hofmann, whose limpid tone and magnificent interpretations of Beethoven, Schumann, Chopin, Scarlatti, Handel and Liszt works drew vociferous applause from a capacity audience. On March 21, at Kansas University Mr. Hofmann's all-Chopin recital, tellingly recreated, was most warmly received by an audience of 3,000.

Adolf Busch and Rudolf Serkin in joint recital on March 14 displayed ensemble performance of such perfection as to invoke storms of applause. Artistic reading of the sonata in C minor (op. 30, No. 2) by Beethoven and the Grand Fantasie in C major by Schubert revealed unrealized richness in the scores. Mr. Busch's exposition of the Bach G minor sonata proved an indelible musical experience and Mr. Serkin's Mendelssohn group received a perfect accounting.

Dance Fare Applauded

Ted Shawn presented a magnificent performance of O Libertad (An American Saga) with his Ensemble of Men Dancers at Park College, Parkville, Mo., March 22. Jess Meeker's compositions fitted the Shawn choreography admirably (the composer at the piano). Kinetic Molpai made a fine impression. Horner-Moyer were the managers.

Martha Graham and her dance group, assisted by Erick Hawkins (former Kansas Citian) brought interesting fare in American Document, presented with Houseley Stevens, as interlocutor, March 17. Friends of the Dance were sponsors. Miss Graham's poignant interpretation of Deep Song (to Henry Cowell music) was one of the most graphic moments.

Maurice Dumesnil, in his piano recital on March 24, performed classic and romantic works and modern French, American and Spanish items, each of which he prefaced with verbal comments.

Porter Heaps, of Chicago, presented a recital of orchestral works arranged for organ and works for the latter instrument, played with artistry on the Hammond Electric Organ, March 19. The Central Musical Association was the sponsor.

ORCHESTRA FROM UNIVERSITY IN DEBUT

Harold Newton, conductor, and the Symphony Orchestra of the Kansas City University made a favorable impression in the University's first formal orchestral program at Ivanhoe Temple, March 1. Several Philharmonic Orchestra musicians assisted. The group numbered seventy. The Bruch G minor concerto was performed by James Hansen, the concertmaster. Borodine's second symphony and Sibelius, Berlioz and Grieg works were also presented. C. C. B.

D. Hendrik Ezerman Scholarship Offered

The contest for the D. Hendrik Ezerman Foundation Scholarship at the Philadelphia Conservatory of Music, established by Mrs. D. Hendrik Ezerman, managing director, is to be held the last week in September. The winner receives a $400 award for study with Olga Samaroff-Stokowski. Applications and information are available at the conservatory, 216 South Twentieth Street, Philadelphia,, Pa.

Repper Choruses Sung at Conference of Eastern Educators

BOSTON, MASS.—Two choruses for women's voices by Charles Repper were included on three programs at the recent Eastern Music Educators Conference. To a Madonna was conducted by Enos Held of Concord, Mass., and What Is More Gentle Than a Wind in Summer was heard on two programs, conducted by Joseph Gildea of Boston, and Walter H. Butterfield of Providence, R. I.

W. M.

Appointments to Juilliard Summer Faculty

Stanley Fletcher has been named to assist Guy Maier in the piano department of the Juilliard Summer School. Others in the department are Katherine Bacon, James Friskin, Sascha Gorodnitzki, Johanna Harris, Alton Jones, Muriel Kerr, Lois Maier, Arthur Newstead and Frank Sheridan. Mr. Maier has planned a course in piano methods and materials, including a series on short familiar classics with measure-by-measure printed analysis and recordings.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Saturday, April 15
Josef Hofmann, pianist, Carnegie Hall (A)

Sunday, April 16
Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
Winslow-Fitzsimmons Dancers, Guild Theatre (E)
Marian Anderson, contralto, Carnegie Hall (E)

Monday, April 17
Helen Teschner Tas, violinist; Ernst Victor Wolff, harpsichordist, Carnegie Chamber Music Hall (E)
Gordon Stanley, tenor, Steinway Hall (E)

Tuesday, April 18
Anita Atwater, soprano, Town Hall (A)
Jakob Gimpel, pianist, Town Hall (E)
Charles Magnante, accordionist, Carnegie Hall (E)
Mary T. Aiken Chamber Group, Steinway Hall (E)

Wednesday, April 19
Frederick Bristol, pianist, Town Hall (E)

Thursday, April 20
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Finlandia Chorus, Carnegie Hall (E)
Riverdale Country School of Music Concert, Town Hall (E)

Saturday, April 22
Philharmonic-Symphony Society, Carnegie Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 23
Philharmonic-Symphony Society, Carnegie Hall (A)
Juilliard Alumni Concert, Town Hall (5:30)
Paul Hindemith Concert, Town Hall (E)
Alma Schwamb, soprano, Steinway Hall (E)

Monday, April 24
National Orchestral Association, Carnegie Hall (E)
Ensemble Choral Society, Town Hall (E)

Tuesday, April 25
Brico Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 26
Philadelphia Orchestra, Carnegie Hall (E)
Konstantin Sadko, tenor, Town Hall (E)

Thursday, April 27
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Pius X Choir Concert, Town Hall (E)
Dessoff Choirs, Carnegie Hall (E)

Saturday, April 29
Philharmonic-Symphony Society, Carnegie Hall (E)
Vassar College Choir, Town Hall (E)

Sunday, April 30
Philharmonic-Symphony Society, Carnegie Hall (A)
Arthur Flynn, tenor, Town Hall (A)
Anita Wadsworth, contralto, Town Hall (E)

Monday, May 1
Charles Everett, tenor, Town Hall (E)

Tuesday, May 2
Branscombe Choral, Town Hall (E)
Peoples Chorus, Carnegie Hall (E)

Wednesday, May 3
League of Music Lovers, Town Hall (E))
Olga Paul, mezzo-contralto, Steinway Hall (E)
Philharmonic-Symphony Society (Artur Rodzinski, conductor) auspices of the World's Fair, Carnegie Hall (E)

Thursday, May 4
Fordham University Band, Carnegie Hall (E)

Friday, May 5
Elsie Anderson, soprano, Steinway Hall (E)
Music School Settlement Concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, May 6
Zilberts Choral Society, Town Hall (E)
Interscholastic German Glee Club, Carnegie Hall (E)

Sunday, May 7
Hyman Shulman, violinist, Town Hall (E)

Monday, May 8
Sylvia Sapira, harpsichordist, Town Hall (E)

Tuesday, May 9
Arthur Le Blanc, violinist, Town Hall (E)

Wednesday, May 10
League of Music Lovers, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, May 11
New York University Glee Club and Orchestra, Town Hall (E)
Philharmonic-Symphony Society (Ernest Schelling and Rudolph Ganz conductors), auspices of the World's Fair, Carnegie Hall (E)

Friday, May 12
Paulist Choristers, Town Hall (E)

Sunday, May 14
Philharmonic-Symphony Society, Carnegie Hall (A)

Monday, May 15
Sylvia Sapira, harpsichordist, Town Hall (E)

Bernice Frost, specialist in children's piano teaching is presenting specialized methods for various age groups.

Rudolph Gruen is to conduct two-piano classes and Coenraad V. Bos, presents courses in the art of accompanying in both vocal and instrumental literature.

Winslow Cheney is introducing a course in program memorization for those planning recitals.

Vera Benenson in Copenhagen Concert

COPENHAGEN.—Vera Benenson, pianist, scored a success in her recital on March 13. Outstanding numbers on her program were Beethoven's opus 78, Schumann's Kreisleriana, and Liszt's Rhapsody No. 13. D. D.

Mr. and Mrs. Moriz Rosenthal to Teach at Chicago Conservatory

CHICAGO.—Moriz Rosenthal and his gifted wife, Hedwig, both eminent in the virtuoso as well as pedagogical field, will hold master classes for professionals, teachers and advanced students at the Chicago Conservatory of Music in Kimball Hall from May 15 to June 10, inclusive. The four weeks' session will consist of private lessons, master and auditors' classes. Students wishing to continue their study may complete a regular six weeks' summer session immediately following the special engagement. Credit for study with Mr. and Mrs. Rosenthal will go toward degrees, according to the rules and regulations of National Association of Schools of Music, of which the Chicago Conservatory is an institutional member. R. D.

BOOKINGS
1939-40
FALL
United States
Europe
WINTER
Canada
United States
SUMMER
South America

EUGENIA BUXTON AT THE PIANO
BOSTON
POETRY and POWER
POISE and ASSURANCE
TASTE and DISCRIMINATION

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Orchestral Fare in Chicago Includes Novelties by Schmitt and Hindemith

(Continued from page 4)

Thanks are expressed to Hans Lange for going off the beaten path in building the programs for the chamber orchestra that bears his name. Mozart's E flat Serenade for woodwinds and brass offered opportunity to delight and Florent Schmitt's Lied et scherzo for double wind quintet and principal horn gave occasion to wince. Schmitt writes briefly, and this is the principal virtue of this none too exciting novelty. Paul Hindemith's C major quartet, as played by the Philharmonic Quartet, became a fine study in contrasts and agreeable dissonance.

Greek Opera Premiered

Greek-Americans of Chicago turned out en masse to witness the premiere of Marco Bozzaris, by Paul Carreri, performed under the direction of Jean Fardulli and conducted by N. Varkos at the Civic Opera House. The opera glorifies the Hellenic race and though its music is more Latin than Greek in substance, it indicates a sense for the theatre quite out of the ordinary. Gorgeously costumed, superbly mounted and well sung by Fardulli, Marion Schroeder-Booras and Minas Booras in the leads, and a cast including the foremost Greek singers of Chicago and a remarkably well trained chorus of 180 fresh voices, the production deserves favorable comment and its success presaged well for the annual continuance of this enterprise.

Alice Tully Soloist with Civic Orchestra

Alice Tully, singing Divinités du Styx from Gluck's Alceste and Dich, Theure Halle, from Tannhäuser with the Civic Orchestra, deepened the favorable impression produced at her debut here and displayed the vocal virtues and interpretative gifts that are hers to a marked degree. In Bernard Wagenaar's third symphony, superb orchestration and passages of rare beauty are marred now and then by the evident desire of impressing the ear with a language calculated to bore and not to excite the oral sense. The program was led by Hans Lange, save for Weber's Euryanthe overture, conducted by Lillian Poenisch, of the conducting school, in a manner entirely to her credit. Debussy's Rhapsody for clarinet and orchestra permitted Walter Wollwage to display his virtuosity most effectively.

Mrs. Devries' Pupil Sings at Beaux Arts Salon

Janet Schultz, artist student from Mrs. Herman Devries' class, made her debut at the Beaux Arts Salon, Medinah Club, March 26. The young soprano offered a list of songs as unhackneyed as they were interesting and revealed herself the possessor of an agreeable voice, even throughout the scale, employed with ability and capable of encompassing high altitudes and low domains with equal ease. The gala spring concert was further enhanced by the Chicago Concert and Opera Guild's singing of excerpts from Butterfly and Traviata.

Public Schools' First All-City Music Festival

Ten thousand music students participated in the first all-city music festival of Chicago's public high schools at the International Amphitheatre. During the three performances massed choruses, bands and orchestras functioned gloriously under the guidance of expert leaders. The festival, attended by huge gatherings, proved that besides being music-conscious Chicago boasts an array of youngsters capable of performing the classics and moderns with a correctness that speaks volumes for their individual mentors. It further indicated that in Helen Howe, director of music; Oscar Anderson, supervisor of instrumental music, and Noble Cain, vocal music supervisor, the Board of Education possesses a triumvirate that expands the cultural taste and adds to the prestige of our city as a music center.

Izler Solomon Leads Elgar Variations

Directing the Illinois Symphony Orchestra, Izler Solomon rose to new heights through a powerful and poetic reading of the Elgar Enigma Variations, creating a sensation such as seldom witnessed at these concerts. Young in years but mature in his art, Solomon is mounting the ladder of fame with modesty and a musical background second to none.

Heniot Levy Presents Students

Noted as pianist and composer, Heniot Levy has also created a niche of his own in the pedagogic world and his students occupy prominent places in the concert and recital fields. Blenda Sterner, playing the Chopin F minor fantasie in the American Conservatory weekly recital, may be counted among those who uphold the banner of this teacher. Mary Elizabeth Hosler's performance of the Weber Concertstück marks her a pianist of promising attainment. As to Beatrice Eppstein who played the first movement of the Brahms second concerto, she has been recognized a virtuosa of the keyboard ever since her debut in recital a few years ago. If these three students were outstanding, Luna Ruth Petty, Bernice Stromberg, Clyde Duncan and Joyce Sadler also deserve commendation, for through their authoritative and well defined execution they shone individually and added credit upon their erudite mentor as well as upon their alma mater.

Photo by De Haven

LUCILLE MEUSEL,
coloratura soprano, sang the roles of Gilda, Violetta and Martha with the San Carlo Opera Company during its recent season in Chicago.

Czerwonky Conducts De Paul Orchestra

The remarkable results Richard Czerwonky has accomplished with the De Paul University Symphony Orchestra were thoroughly demonstrated at the recent concert in Thorne Hall, the orchestra giving lively, well balanced and smooth performance of Dvorak's New World Symphony and Wagner's Rienzi overture. The steady improvement noticeable at every concert shows Czerwonky a leader and drillmaster of high order. Esther Glazer, violinist, showed fine schooling and unusual talent in Vieuxtemps' Ballade and polonaise. Raymond Hanson, pianist, and Lucille Schorsch, organist, also assisted in solos.

Esther Goodwin's Pupils Present Stabat Mater

Esther Goodwin accomplished a *tour de force* when she presented Pergolesi's Stabat Mater with her students. The high quality of the performance throughout showed her a serious yet progressive teacher. All parts were admirably handled by conscientious, well trained young singers who proved that they understood what they were about. Their singing deserves only words of praise. Anne Kruzic and Dorothy Froelich sang the soprano parts and Lillian Lindskog, Ruby Gross and Irene Priessman shared the contralto solos. Miss Goodwin was the guiding star of the presentation.

Helen Margolyne in Recitals

Helen Margolyne, soprano of the Chicago City Opera, has filled many dates this season, the most recent being at the Chicago Maternity Center, Evanston; Logan Square Congregation Shaare Zedek and the Skyline Athletic Club.

Das Lied von der Glock by Bruch was revived by the Chicago Singverin in a manner that reflected credit upon the choir and its competent leader. Mary Ann Kaufmann sang the soprano soli exceptionally well and Freda Draper made manifest her command of oratorio. Phrasing authoritatively and delivering the contralto part with tonal suavity, she won the admiration of the listeners. To Henry Thompson was given the heavy burden of the tenor role and in accomplishing his task with fine musicianship he proved himself as well versed an oratorio artist as he is an operatic singer. Mark Love voiced the many soli given the bass-baritone forcefully, and beautifully expressed the sentiments of the poet Schiller in accents of dulcet sweetness in tender passages and of stentorian virility on occasion.

Phi Beta Fraternity Activities

Gamma Chapter of Phi Beta, National Fraternity of Music and Speech, gave a twilight musical and tea, March 19, at St. John's Episcopal Church. Participating in the program were Ruth Grumbine and Dorothy Hughes, pianists; Josephine Zimmerman and Jean Sorrell, sopranos, and Grace Hassel and Eunice Madison, who gave dramatic recitations. The choir is under the direction of Ruth Sherrill Wreden, former president of Gamma chapter. Rho Chapter's most recent project was the production of a melodrama written by Winifred Ward, of Minneapolis, and given March 25 in Dr. Garn's auditorium for the entertainment of the patrons and patronesses. All the chapter members took part, and the clever sketch had a great success. Epsilon chapter was formally restored April 1 at Loyola University, New Orleans, with Cleothene Farmer as president of the group of fifteen regular members and two associates. Alpha-Alpha will be installed early in May. Phi Rho Alumnae chapter entertained the other Chicago alumnae chapters on March 28, when they received their charter.

RENÉ DEVRIES

Charles Munch to Make American Debut as St. Louis Guest

ST. LOUIS.—The sixtieth season of the St. Louis Symphony Orchestra, beginning next November, will again consist of eighteen concert pairs, with Vladimir Golschmann returning as conductor. Soloists thus far announced include Vladimir Horowitz, Walter Gieseking and Simon Barer, pianists; Nathan Milstein, violinist; Raya Garbousova, cellist; Gladys Swarthout, mezzo-soprano. Guest conductors will be Carlos Chavez and Charles Munch, the latter conductor of the Paris Conservatoire Orchestra, making his American debut. Ray Lev will also make her local debut.

O. C.

Scholarship Fund Concert At Mannes School

The Mannes Music School inaugurated a series of three concerts on April 3, when Frank Sheridan, pianist, played a program including works of Ravel, Debussy and Scriabin. At the second in this series, on April 17, new compositions by Hans Weisse will be performed. On April 25 Leopold Mannes, pianist, joins with Paul Stassevitch in his double role as violinist and pianist to give a program of violin and piano sonatas and two-piano works. The series is being given for the benefit of the Scholarship Fund.

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Festival Series by Metropolitan Climaxes Baltimore's '39 Season

Three Nights of Opera Draw Large Audiences, Including Washington Officials—Philadelphians in Only Concert

BALTIMORE MD.—The three-night Spring Festival of the Metropolitan Opera Company brought the major musical season of 1938-39 to a brilliant close. Other important events have followed and still others are to be heard from but the operatic opulence of this great organization writes a pretty emphatic *finis* to the local musical season. Only one substitution was made from the casts as originally announced and that occurred on the opening night (March 13) when Irene Jessner replaced Marjorie Lawrence in Puccini's Tosca. Lawrence Tibbett as Scarpia and Martinelli as Cavaradossi gave superb performances, vocally and histrionically.

Tuesday evening brought Kirsten Flagstad and Lauritz Melchior in Die Walküre, the supporting cast including the brilliant Kirsten Thorborg. Erich Leinsdorf conducted the orchestra and it has never sounded better on any of its visits to this city. The three-night season came to a close with Thais, co-starring Helen Jepson and John Charles Thomas. This marked Mr. Thomas' first appearance locally in opera.

The officials of the Baltimore Opera Club, through Mayor Howard W. Jackson, presented Mr. Thomas with a large silver cigarette box, the ceremony taking place on the stage just before the beginning of the third act. What with the attractive sets and costumes, the ballet and the excellent work of Miss Jepson and Thomas, the performance was undoubtedly the high spot of the season. Miss Jepson's Thais is ravishing; Thomas' Athanael had the requisite dignity plus some of the best singing he has ever given us.

The Lyric was completely sold out for each performance, the guarantors being, "out of the woods" several weeks before the opening night. Many distinguished members of Washington's official family came over for one or more of the operas. As in the past, much of the success of the season is due the untiring, capable direction of Frederick R. Huber, local representative of the Metropolitan.

Stokowski Leads Philadelphians

The Philadelphia Orchestra returned on March 22 for its only concert of the season under Stokowski. The evening was made memorable by the brilliant playing of the orchestra plus the first performance of Shostakovitch's Fifth symphony, the finest piece of "modern" music, so called, this reviewer has heard in many years. And let it also be recorded that a far finer performance of Brahms' Variations on a Haydn theme was given than that heard in January by Toscanini and his N B C Orchestra.

Walter Gieseking appeared with the National Symphony Orchestra at its penultimate concert on March 7 and scored a success with his performance of the Beethoven concerto in E flat (Emperor). Such playing is seldom heard and the audience brought back this great artist time and again to acknowledge the applause. The second half of the program was devoted to Sibelius' Fifth symphony.

Bantock Work by Local Orchestra

The Baltimore Symphony Orchestra, before a packed house that included hundreds of standees, brought its present season to a close on March 19 when Werner Janssen conducted the most difficult program the municipally supported orchestra has attempted to date. Sir Granville Bantock was present to hear the performance of his comedy-overture, The Frogs, which opened the program. The program also included Sibelius' Fourth Symphony, Stravinsky's The Fire Bird, Johann Strauss' Wiener Blut and Rimsky-Korsakoff's Russian Easter Overture. The audience, at the conclusion of the program, gave Mr. Janssen such an ovation as the Lyric has seldom seen. Frederick R. Huber, Director of Municipal Music, recently announced that Janssen has been re-engaged for next season and has made plans already for a number of brilliant novelties.

Peabody Series

The Peabody Friday afternoon recitals continued with the superb Pro Arte Quartet (March 10), Anna Kaskas, capable young contralto of the Metropolitan (March 17) and Harold Bauer who, on March 24, closed the season. A large audience, as always, greeted Mr. Bauer. Incidentally, the Pro Arte Quartet returned to the Peabody for two supplementary recitals.

Elman in Benefit

Mischa Elman, accompanied by Vladimir Padwa, came to the Lyric and faced a large audience on March 29, when he presented a Non-Sectarian Refugee Concert. This was one of a series now being given by Mr. Elman, all of which are generously being donated by this great violinist to aid those who have been exiled from their native Germany. He has seldom played better, although the first half of his program tended to be a bit monotonous.

The Women's String Symphony, under Wolfgang Martin, gave its second concert before a capacity audience at the Peabody on March 26. The orchestra continues to show the steady improvement which has been observed since this capable young conductor from Vienna took over the group and subjected them to intensive rehearsing.

Federation Biennial Plans

The local musical organizations are putting final touches on arrangements for the opening of the biennial convention of the National Federation of Music Clubs, on May 16. The Baltimore Music Club, which will play host to the thousands of visitors visiting this city in May, has moved into high gear in preparation for this highly important event. G. K.

Photo by ASCAP

PIETRO YON,
at the organ in St. Patrick's Cathedral

Pietro Yon Announces Organ Master Class

Pietro Yon, organist of St. Patrick's Cathedral, New York, announces a Master Class for Organ, beginning in June, an unusual departure, as Mr. Yon is then usually in Europe.

A pioneer in the giving of master classes, Mr. Yon has held these in Kansas City, Dallas, Tex., Philadelphia, the West and East Coast cities. His recent tour resulted in widespread interest in his playing, followed by inquiry as to a summer class.

The Yon Course is eminently practical, based on personal interest and attention to each pupil's ability and problems. Mr. Yon applies this principle to every phase of teaching. Trained in the Royal Conservatories of Turin and Rome (where he was graduated with full honors and a special medal from the Italian Minister of Public Instruction) he has had an active career as concert organist in addition to his important post as director of music of St. Patrick's Cathedral, New York.

In 1921 Mr. Yon was named Honorary Organist of S. S. Basilica of St. Peter, The Vatican, Rome, and has been made a Knight of St. Sylvester. Composer of many works found on the programs of present-day organists, he has also written oratorios, masses, motets, songs, piano works and other compositions. F. W. R.

Conductor Resigns

PARIS.—Jean-Morel has resigned his position as president-conductor of the Orchestre Symphonique de Paris. I. S.

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Otto and Ethel Luening Heard at Western Reserve University

CLEVELAND, O.—Two exceptionally sensitive and tasteful musicians, Ethel and Otto Luening, gave a thoroughly interesting and enjoyable joint program here recently in Harkness Chapel of Western Reserve University. They appeared under the auspices of the Association of American Colleges Concert Project of the Carnegie Foundation. Mrs. Luening, in the dual role of soprano and accompanist, disclosed admirable musicianship in both media. Several works by American composers, written for Mr. and Mrs. Luening were included on their program. These included items of Robert McBride, Wallingford Riegger and Mr. Leuning. In addition to songs of Schubert, Franz and Brahms, Mrs. Luening sang, with technical finesse and assurance the Bell Song from Lakmé. Mr. Luening was heard in a flute and piano sonata of Bach, a Max Reger minuet, Godard's Idylle and a number by Dongon, played with brilliance and technical skill. Selections from Sandburg's American Songbag concluded the program. G. Y.

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RADIO HIGHLIGHTS

New Opera Sponsored by NBC Will Be Introduced on Ether

Menotti's Radio Score, The Old Maid and the Thief, to Have World Premiere—Opera Auditions Close

While our operatic entourages continue to pass by on the other side, in the matter of native output, radio again steps into the breach and dares even to commission composers to attempt something for the world of tomorrow.

Latest in this medium is Gian-Carlo Menotti, whose initial venture proved a startling surprise even to the Metropolitan box office (determining agent in the matter of American "tryouts"). On April 22, this young composer's The Old Maid and the Thief is to have its world premiere, not on the boards of an opera house, but over NBC's ether waves.

Especially commissioned and written with radio in mind, the work engages only four personages and is a satirical farce. Its secondary title, How a Virtuous Woman Can Make a Thief of an Honest Man, might have a variety of connotations.

Set in a small American town, the work is contemporary in time. Robert Weede sings the part of the thief, a baritone role, with Mary Hopple, contralto, as the elderly maiden lady. Margaret Daum, soprano, is her maid and Willa Stewart, soprano, the village gossip.

At the composer's request the conductor is Alberto Erede, who toured the country as conductor of the Salzburg Opera Guild. The NBC Orchestra concludes its season with this performance.

New Metropolitan Winners

At long last the Metropolitan Opera Auditions of the Air have concluded for the season. During the twenty-six weeks a total of fifty-four passed in review before General Manager Edward Johnson, his assistants, Edward Ziegler and Earle R. Lewis, John Erskine, who divides his time between teaching, the Juilliard School and the Metropolitan's directorate, and conductor Wilfred Pelletier.

Annamary Dickey, Illinois soprano, who made three attempts, and Mack Harrell, Texas baritone, not unknown to the concert stage, were named recipients of $1,000 each, plaques and Metropolitan Opera contracts.

Winifred Heidt, Detroit mezzo-soprano, and Jean Merrill, Washington dramatic soprano, received $500 each and an optional contract from the company pending further auditions in the fall.

Judging by the careers of the winners, the only way to insure success is to study the violin, for both Miss Dickey and Mr. Harrell started out as violin students. The soprano studied at the Juilliard School and has appeared with the Cincinnati and St. Louis Municipal opera companies. Mr. Harrell, in addition to giving concerts in this country and abroad, has appeared with both the New York Philharmonic and Boston Symphony orchestras.

Incidentally, John Carter, an erstwhile winner, is becoming very active radio speaking, having made three consecutive Sabbath evening appearances, the latest on Palm Sunday, with the NBC Circle program.

Speaking of Palm Sunday reminds that NBC radiated Glinka's A Life for the Czar under its Sovietized title of Ivan Sussanin from Moscow while from the Radio City Music Hall came Erno Rapee's latest tabloid, Traviata, with Jan Peerce, Robert Weede and Rosemarie Brancato as principals. The week previous, a condensed La Boheme was sung by Viola Philo, Mr. Peerce, Mr. Weede and Josepha Chekova.

Parenthetically, a highlight of that pre-Easter broadcast was the final bit of the Army Day program when the West Point Choir burst forth in The Corps. Soldiers can also sing!

Americans in Music

The same day Jose Iturbi was the soloist with the Philharmonic Orchestra which found an American work, by Eugene Bonner, worthy of a hearing. Lawrence Tibbett deserted the Circle program to be soloist on that Sunday Evening Hour with Franco Ghione directing the orchestra. Albert Spalding and Gaspar Cassado were recent soloists with the Barbirolli ensemble.

In Rochester, Dr. Howard Hanson has found several native scores worthy of offering and his final Milestones in Music had Griffes' Pleasure Dome of Kubla Khan offered radio listeners. Guy Fraser Harrison continues to share the baton on several occasions.

Fabien Sevitzky maintains his native bias and offered Anis Fuleihan's first concerto for piano and orchestra with Harold Triggs as soloist on a recent program from Indianapolis. Another interesting bit was John Kirkpatrick giving an excerpt from Ives' Concord Suite in the CBS keyboard series.

Only a half-hour, however, could be spared for Lazare Saminsky's annual Three Choir Festival from New York. It is to be hoped more will be available next year.

Those Story of the Song programs have gone native with a vengeance, what with Mrs. H. H. A. Beach and Harry Burleigh as recent commentators and such composers as Oley Speaks, Richard Hageman, Mana-Zucca being mentioned. Margaret Speaks, incidentally, was heard on the Camp Fire Girls' anniversary program. H. A. S.

JESSICA DRAGONETTE

enjoys the breezes of Spring in her new outfit.

Metropolitan on Tour

(Continued from page 3)

grin are listed. That city likewise heard the company last in 1904.

The casts, selected before the entourage departed from New York, included Elisabeth Rethberg, Bruna Castagna, and Messrs. Tibbett, Martinelli and Pinza scheduled for the opening Aida. La Boheme also is to be sung with Nino Martini, Miss Moore, and Messrs. Brownlee and Pinza.

Carmen is to be sung by Mmes. Castagna and Burke and Messrs. Kullmann and Brownlee. The final offering in New Orleans, Lohengrin, will have Mr. Melchior in the title role, Mme. Rethberg as Elsa, Mme. Thorborg as Ortrud, Mr. Janssen as Telramund and Mr. Cordon as the King.

Although the Metropolitan in recent years has been heard in Baltimore, Washington and Atlanta, it has not visited the Southwest since it made a tour to the Pacific Coast some twenty years ago. Grand opera enthusiasts have had the Chicago Civic Opera Company in special visits and occasionally other ensembles. W. F.

Carmen Opens New York Series

The Metropolitan Opera, returning to New York for five performances before resuming its road tour, on April 5 offered a Carmen hearing which attracted a throng of listeners, with the standing spaces well crowded.

A familiar and highly competent cast made the occasion well worth while, especially as Carmen had not been given previously at the Metropolitan this season.

Bruna Castagna, in the title role, again demonstrated her mastery vocally and in acting. She makes the cigarette siren a vivid and seductive figure. Martinelli was the Don Jose, warmly intoned and infused with ardent spirit. Pinza registered his usual hit as the Toreador and won a resounding ovation. Hilda Burke, pretty and bright-voiced, did well by Micaela. Others were Mmes. Votipka and Olheim, and Messrs. Paltrinieri, Cehanovsky, D'Angelo, Engelman. Gennaro Papi conducted.

Boheme attracted another post-season throng at the Metropolitan on April 6 when a familiar cast provided a lively and satisfying performance. Jan Kiepura as Rodolfo, in robust voice and with dramatic fervor, collaborated with Bidu Sayao, who was again a vivacious and moving Mimi, together with John Brownlee, the highly capable Marcello, and Bodanya as Musetta. Papi conducted.

The annual Good Friday matinee performance of Parsifal completed the special performances of this consecrational festival play and the usual crowded audience resulted. Under the authoritative and deeply sensitive baton of Artur Bodanzky, a cast of familiars was heard. Lauritz Melchior's delineation of the title role is his best impersonation. Kirsten Flagstad's appreciation of the three Kundry's has matured with experience. Friedrich Schorr's poignant Amfortas and Emanuel List's dignified Gurnemanz are always emotionally moving. Norman Cordon gives profundity to Titurel's offstage voicings. A more alert orchestra, however, might have added to the performance.

Tristan and Isolde Cheered

This reviewer, in his long experience, never before has witnessed such scenes of enthusiasm at the Metropolitan as attended the Saturday matinée performance on April 8. The auditors not only applauded, cheered and stamped, but actually screamed their approbation. The principals and conductor were called before the curtain innumerable times and the hysterical commotion went on for a good twenty minutes after the Liebestod had sounded its last celestial strains.

The demonstration was fully warranted for Kirsten Flagstad reached consummate heights as the tragic Isolde, and her inspired and inspiring art had corresponding partnership from Lauritz Melchior as Tristan. Both seemed carried away by music and story, and irresistably reached the hearts of their listeners.

Emanuel List ranked as high with his touching portrayal of King Mark. Kerstin Thorborg's (Brangäne) gorgeous tones and impassioned acting and Herbert Janssen's affecting impersonation of Kurvenal completed the elevated achievements of the occasion. Artur Bodanzky and his orchestra were on a par with the cast, and made the instrumental measures sing and soar at their marvelous best. L. L.

Thelma Spear Lewisohn Gives Program of Poets in Song

A program featuring American poets in song was presented with understanding and appreciation by Thelma Spear Lewisohn, soprano, at the MacDowell Club, New York, on March 28. The artist, in private life Mrs. Ludwig Lewisohn, opened her list with five items, Shakespeare in Song, in settings of Haydn, Robert Johnson, John Charles Clifton, Samuel Coleridge Taylor and Carl Busch before a bevy of native numbers. The American poets in song were all settings of Edvard Moritz, gifted young composer whose scores seemed ideally associated with the texts provided by Emily Dickinson, Robert Frost, Edward Arlington Robinson, Elinor Wylie, Alfred Kreymborg, Ellery Leonard, Langston Hughes, Edna St. Vincent Millay, the soprano herself and her husband, Dr. Lewisohn. Thoroughly at home in these, she brought to them not only excellent interpretative treatment but also able vocalism. Her concluding number was the aria, Adieu, forêts, from Tschaikowsky's Jeanne d'Arc. Mr. Moritz provided competent pianistic support. The large audience was enthusiastic. J. B.

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Los Angelanos Hear Joseph Achron Perform His Third Violin Concerto

World Premiere of New String Score a Feature—Hindemith Conducts and Plays with the Philharmonic Orchestra

LOS ANGELES.—Joseph Achron's third violin concerto interpreted by the composer as soloist with the Philharmonic Orchestra under Otto Klemperer, was given its world premiere in the Auditorium, March 31. It proved succinct of expression and direct of style, with a wealth of thematic material interwoven with masterly contrapuntal skill. Though violin and orchestra were often treated antiphonally, the effect of movement was sustained throughout. Most of the themes were nervous, short-breathed phrases, and all held a characteristic rhythmic vitality. The solo violin part lay consistently high, emphasizing brilliance. Achron proved himself a virtuoso in his delivery of an extremely formidable solo part. Klemperer opened the program with Tschaikowsky's overture-fantasy, Romeo and Juliet, and closed it with a routined reading of the Rimsky-Korsakoff Scheherazade.

Hindemith Soloist and Conductor

Paul Hindemith scored as composer, conductor and soloist on his appearance with the Philharmonic Orchestra on March 23, and his work was received by a large audience with palpable interest and surprising understanding. In his own Der Schwanendreher, a concerto for viola and small orchestra divested of violins, the viola in his hands was capable of beautiful and brilliant utterances. The concerto was expounded with the logic and lucidity characteristic of Hindemith's work.

The first American concert performance of the suite, Nobilissima Visione, derived from Hindemith's music for the St. Francis ballet, was ably conducted by the composer. The first movement was an *introduction* predominantly for strings and a lively *rondo* of fascinating rhythm and a slight suggestion of Oriental coloration. The second movement was a *march* and *pastorale*, the former striding forth with a bold swagger to which the latter offered contrasting austerity. A concluding *hymn* mounted in grandiose steps to an imposing pinnacle of sonority. Otto Klemperer conducted Der Schwanendreher, a sedate performance of the Mozart E flat Symphony (K. 543) and a dramatic reading of the Stravinsky Fire Bird Suite.

Paderewski Feted

Paderewski attracted an audience of some 8,000 persons for his appearance in the Shrine Auditorium April 2, and the whole vast assemblage rose in his honor as he appeared upon the stage. The ovation at the conclusion of the concert knew no bounds. The program included the Beethoven "Appassionata" Sonata, a Chopin group, and items of Haydn, Mozart and Schubert, with the Wagner-Liszt Love-Death from Tristan and Isolde in conclusion.

Young Pianist Impresses

The debut recital of Kato Mendelssohn Szekely in the Wilshire-Ebell Theatre, March 21, discovered a young pianist of exceptional ability. Her tone was full, round and expressive, warm or brilliant as occasion demanded. Her technical facility apparently knew no limitations.

Louis Kaufman's violin recital in the Wilshire-Ebell Theatre March 20 was delivered with artistry and authority. Supported by the efficient accompaniments of Theodore Saidenberg at the piano, Kaufman played with splendid style. His interpretation of the Brahms Concerto was of unusual depth of feeling, rising to a splendid showing in the first movement cadenza. The Schubert Sonata (op. 162) was given with full understanding of its intrinsic simplicity.

A novelty program of Rumanian and Hungarian music for violin and piano was offered by Elizabeth and Harlow Mills in the Biltmore Music Room, March 21. Comments and analysis by the two artists prefaced each number. Both performers wore appropriate costumes.

A program of conventional baritone songs was offered by Eugene Reise in recital at the Hotel Vista del Arroyo in Pasadena March 28. He showed commendable stage poise and a laudable endeavor to deliver his words clearly. Alexander Kosloff supplied accompaniments.

Claire Casten Sheftel gave a violin recital including Vivaldi and Brahms sonatas, the Glazounoff Concerto and a group of short items in the Biltmore Music Room, March 26. Theodore Saidenberg accompanied with his customary polished style. R. D. S.

Verdi Club Stages Operatic Program

The annual grand opera performance and ball of the Verdi Club (Florence Foster Jenkins, founder-president), at Hotel Plaza on March 9, included opening scenes from Il Trovatore, under

FLORENCE FOSTER JENKINS

Henriette Wakefield's direction. She sang Azucena and Greek Evans did The Count with unction. Josepha Chekova ably sang Leonore, and others in the cast were Kathryn Tirrell, Pasquale Ferrara, Louis Lubinow and Joseph Le Vecchi. Samson and Dalila provided Louise Caselotti opportunity for display of temperament, with Anthony Meli as the High Priest; the first-named also sang the Habanera and Seguedilla (Carmen). Gabriel Simeoni was musical director of a small but competent orchestra. Marrying the Family, a play, adapted from a story by St. Clair Bayfield, brought Mme. Jenkins in the role of the Youthful Mother of Matilde and Suzelle; the Lover (Arnold Lombard), who proposed to each daughter (Maizie Gamba and Margaret Wolf) in turn, finally settles on the Mother, to everyone's satisfaction, including the audience. Mme. Jenkins and Author Bayfield received calls.

As usual the tableaux were gorgeous in costuming, and stunning in stage-setting. America on Review, staged by Mrs. Lewis Dana Knowlton, brought characters from history, including Pocahontas (Mary Anita Pell); Dolly Madison (Dorothy Baum); Lady Governor Clinton (Mrs. Owen Kildare); and Spirit of the World's Fair (Marion Stehlik). Madam DuBarry was impersonated by Baroness Monica Henkl, and a group of young girls danced Hungarian dances.

A graceful speech by President Jenkins at the close gave credit to all those who made the annual affair a success.

F. W. R.

Anne Simon in Florida and Pennsylvania Bookings

Anne Simon, mezzo-soprano, recently concluded a two-months' engagement at the Hollywood Beach, (Fla.) Hotel, where she presented a series of operatic evenings. Among the works in which she was heard were The Bohemian Girl, Martha, Faust, Samson and Delila, Carmen and La Traviata. She also appeared at the Hillsboro Club, Pompano, and for the Kiwanis Club. On March 27, Miss Simon was heard with the Philadelphia Choral Society in Elijah. On April 30 she sings in Judas Maccabaeus with the Handel Society of Souderton, Pa. She is to be heard with orchestra at Irvine Auditorium, Philadelphia and on May 4 gives a recital at Connecticut College.

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Native Choral Music Is Featured In Fourth Three Choir Festival

American Composers and Educators Appear in Two-Day Program Arranged by Lazare Saminsky at Temple Emanu-El, New York, with Several Assisting Organizations

American choral music from Colonial days to the present formed the bulk of the works heard at the fourth annual Three Choir Festival arranged by Lazare Saminsky at Temple Emanu-El, New York, on March 31 and April 1. Choosing a different field of music each season, this composer - conductor explored the native muse this year with the aid of his own choir and soloists, as well as the visiting Columbia University Choir, under Lowell P. Beveridge, and several guest organists, conductors and lecturers.

Photo by Mishkin
LAZARE SAMINSKY

The first session, on the opening afternoon, was distinguished by the appearance of noted educators and composers. Dr. David Stanley Smith of Yale opened the sessions with a talk on American Choral Music, also taking up the development of this *genre* in early Europe. The Emanu-El Choir under Mr. Saminsky gave choral works of William Billings, Andrew Law and Stephen Foster, a Negro Spiritual and Dunlop's Creek, Southern folk-hymn. Gottfried Federlein played Over Jordan, in an organ arrangement by Richard Hammond and with Alix Young Maruchess, violist, an incantation based on a Chippewa chant by Miriam Gideon, the last particularly atmospheric. Dorothy Westra, soprano, sang Hopkinson's My Days Have Been So Wondrous Free to applause.

An interlude by the Columbia University Choir included a half-dozen notable settings of the Windsor Hymn by early English composers, Billings' versions of Shall the Vile Race and Lord, What Is Man, the latter being well entitled to rank with the earlier music. This was followed by Lowell Mason's Hark, a Shout for Joy and Gently Glides the Stream of Life, more conventional numbers, and the superb Southern folk-hymn, There Is a World We Have Not Seen, arranged by Annabel M. Buchanan. The last was unique in its modal beauties and simple poignancy.

Composers Lead Works

Following a short talk by Arthur Shepherd, composer and faculty member of Western Reserve University, on American Music of Today, and an organ chorale by Roger Sessions played by Mr. Federlein, a series of interesting modern scores was presented by the Emanu-El Choir. Douglas Moore led his Perhaps to Dream, setting of a poem by Stephen Vincent Benet, the elusive and elfin harmonies of which were expertly brought out. Mr. Shepherd conducted his Grace for the Gardens, a pleasing if conventional item. Mr. Saminsky led the choir in Roy Harris' brief and sonorous Choral Fanfare, his own mystic Newfoundland Air, a particularly beautiful and deeply-felt Emily Dickinson setting, Heart Not So Heavy as Mine, by Elliot Carter—one of the best productions of the festival—and Mabel Daniels' accomplished Salva Festa Dies.

Music by living American composers later on the same afternoon formed part of a Sabbath evening service. Among the music led by Mr. Saminsky and performed by the choir were Ernest Bloch's May the Words, from his Sacred Service, Frederick Jacobi's Adoration, from his Evening Service, and two excerpts from Isadore Freed's Sacred Service, premiered at the festival last year. Other choral items were V'Shomru (Israel Schorr), Blessed Be the Lord (Harvey Gaul), Who Is Like Unto Thee? (Will Macfarlane), Hear My Prayer (Lazare Saminsky). Martha Lipton, contralto, gave John Alden Carpenter's Sing the Song of Freedom. Other vocal soloists included Moshe Rudinow, baritone and cantor of the congregation, and Rita Sebastian, soprano. Before the service, Willard Irving Nevins, guest organist for the occasion, played Seth Bingham's Unto the Hills, Deems Taylor's Dedication and Leo Sowerby's March.

Saturday morning, Three Centuries of the American Chorale were illustrated in a musical service featuring the Emanu-El Choir and the Hazomir Ensemble of Newark, N. J., the latter conducted by Mark Silver. Among the choral works scheduled for performance at this service were the seventeenth century Winchester Tune; songs by Peter Hagen, eighteenth century composer of Charleston, S. C.; Alois Kaiser, Baltimore composer of a later day; an early Southern Spiritual, Wings of the Morning; May the Words by Mark Silver; His Glory Is in the Earth and Heaven by Will Macfarlane; Priestly Benediction by Dorothy Westra, and the choral finale from Ernest Bloch's Israel Symphony. The soloists included Mr. Rudinoff, cantor; Lucien Rutman, tenor; Ludwig Anger, baritone; Zara Bennes and Anna Molk, sopranos; Rita Sebastian, Martha Lipton and Rita Wolf, contraltos, and Mr. Federlein at the organ. The introductory organ recital was played by Professor E. Harold Geer of Vassar College, his numbers including a choral prelude on a Calvinist tune by Leo Sowerby.

Throughout the festival, a high standard of musicianship and a reverent attitude held sway. The sessions were attended by audiences fervent in their appreciation. R. K.

Monteux Restores Pair Of Rare Choral Works

Brailowsky, Casadesus, Milstein and Hayes Among Soloists

SAN FRANCISCO.—Six major concerts by the San Francisco Symphony Orchestra and guest artists formed the musical framework for the month of March in this community.

First of the procession of soloists was Naoum Blinder, the orchestra's concertmaster, who gave a superb performance of the first violin concerto of Prokofieff. Alexander Brailowsky followed, with a distinguished interpretation of the piano concerto in B flat minor by Tschaikowsky. The appearance of Roland Hayes with the orchestra gave Mr. Monteux the chance to stage one of those restorations of unusual works for which he is famous. This time it was the simple, melodious and delightful Flight into Egypt (the second part of the Berlioz oratorio, The Childhood of Christ), in which Hayes and the orchestra were assisted by the Municipal Chorus.

Soloists with Symphony

Robert Casadesus and Nathan Milstein both made their first appearances in this city with the symphony orchestra, and both won enormous ovations. Casadesus made one of the hits of the season with his playing of Weber's Konzertstück and the piano part in d'Indy's Symphony on a French Mountain Air. Milstein nearly equalled his success with the Spanish Symphony of Lalo.

The Municipal Chorus and a whole host of soloists, in speaking and singing parts, joined the orchestra for Schumann's infrequently performed version of Byron's Manfred. The text had been given an extremely intelligent revision by Madefrey Odhner, and the whole, with Basil Rathbone of the movies starred as the hero, was one of the most interesting explorations off the beaten track which we have had in years.

Orchestral and Chamber Novelties

Symphonic first local performances of the month include Constant Lambert's Rio Grande, with the Municipal Chorus and with Douglas Thompson as piano soloist; the suite from Debussy's Martyrdom of St. Sebastian (one of Monteux's most tremendous interpretations); Schönberg's grandly sonorous orchestration of the Brahms G minor piano quartet, the tuneful Tribal Dance of Leo Ornstein, and the thoughtful, serious and well-made tone poem of Hilda Emery Davis, entitled The Last Knight.

Most impressive event of the month in the field of chamber music, and one of the most memorable of the year, was the concert by the Woodwind Ensemble of San Francisco, composed of first chair men of the Symphony Orchestra plus E. Robert Schmitz at the piano. The program was composed almost entirely of novelties, including an excellent quintet by George Frederick McKay of Seattle, a delightful quartet by Rieti, a big and important sextet by Willem Pijper, and Milhaud's tuneful suite, after the forgotten 18th century composer, Michel Corrette.

The other chamber ensemble of the Symphony Orchestra—the San Francisco String Quartet—gave one of its invariably significant programs, introducing the second quartet of Kodaly along with the Franck, and Haydn's "Lark" quartet.

Among the imported events were splendid song recitals by two tenorial Richards — Tauber and Crooks, — another by Igor Gorin, and amusing performances by the Comedian Harmonists. A. F.

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Boston Hangs "SRO" Sign During Entire 10-Day Engagement of the Metropolitan

Bloch Leads Own Compositions as Symphony Guest—Busch Quartet Makes Local Debut—Ensembles Offer Novelties

BOSTON.—Attention during the first week of the past fortnight was focused upon the Metropolitan Opera Association, which held forth at the Boston Opera House through March 25.

This engagement of twelve performances in ten days resembled its predecessors in that sold-out houses were the rule. The general standards which have governed Metropolitan presentations in the past again were evident. Illness forced only one substitution, that of John Brownlee for Lawrence Tibbett, as the jester in the concluding Rigoletto.

There were capacity attendances at two representations of Tristan and Isolde and single hearings of Lohengrin, Die Walküre, Die Meistersinger and Tannhäuser. New to Boston were the Elisabeth of Kirsten Flagstad; the Ortrud, Fricka, Magdalene and Venus of Kerstin Thorborg, and the Walther von Stolzing of Charles Kullmann. The Metropolitan's Wagnerian artists otherwise are so well known and liked here, collectively, that individual comment is unnecessary.

The Italian repertoire, in addition to Falstaff and La Boheme, was represented by Aida, in which the leading roles were taken by Mmes. Rethberg and Castagna, Messrs. Martinelli, Pinza and Thomas, and by Rigoletto, in which Lily Pons made her single appearance of the season, and Jan Kiepura was the Duke.

Of French operas there were two, Louise and Thais, both Metropolitan restorations this season. Each had last been given here in 1930. Grace Moore as Charpentier's Parisian heroine was vocally and histrionically adequate, if not distinguished. The highlight of the performance was the superlative portrayal of the Father by Ezio Pinza. Marjorie Lawrence made her Boston debut as Thais. Said to have been suffering from the grippe, the Australian soprano in the earlier moments of the opera seemed to favor her big and lustrous voice, though she sang the second act notably well. Her acting of the Alexandrian courtesan seemed to me to be intelligently conceived and ably executed, neither understated nor overemphasized. The Athanael of John Charles Thomas was commendable, and Mr. Tokatyan's Nicias was adequate.

Bloch Leads Bostonians

Ernest Bloch, the Swiss-American composer, concluded his stay as guest conductor of the Boston Symphony Orchestra on March 20 and 21. The program consisted of his own music, the Three Jewish Poems, the orchestral interludes from the opera Macbeth, Helvetia (first time in Boston) and the cello rhapsody Schelomo, in which Jean Bedetti was a fine soloist.

Returning to the conductor's stand at the "regular" Boston Symphony concerts March 24 and 25, Dr. Serge Koussevitzky offered a Russian program: Moussorgsky's prelude to Khovantschina (in observance of the composer's 100th birthday); The Rite of Spring (Stravinsky) and the Pathetique Symphony (Tschaikowsky). From first to last the orchestra again showed their almost incredible virtuosity, and the interpretations of Dr. Koussevitzky proclaimed his exalted stature.

Busch Quartet Bows

A first-rank string ensemble made its bow to the town when the Busch Quartet (Adolf Busch, Gosta Andreasson, Karl Doktor and Herman Busch) played at Jordan Hall, March 26. There was unqualified pleasure in the technical perfection, the elegance of style and the sensitive, musicianly qualities that characterized performances of Mendelssohn's D major quartet (op. 44, No. 1); Beethoven's op. 135 and Brahms' piano quintet. For the last, Rudolf Serkin was the excellent assisting artist.

The ballroom of Hotel Statler was packed on March 22 for the Boston debut of Richard Tauber. His recital was the last in the annual series of Boston Morning Musicales which benefit the Boston School of Occupational Therapy.

A pleasurably varied program and high musicianship distinguished the Sunday concert, March 19, by the Flute Players' Club at Hotel Vendome. A Divertissement by Jean Françaix and Roy Harris' string quartet were done for the first time here. The list otherwise included Mozart's D major quartet (K. 285); Paysages by Ernest Bloch, and a trio by Brahms. The performers were the Chardon String Quartet (Norbert Lauga, Clarence Knudsen, Jean Chauhape and Yves Chardon); Georges Laurent, flute; Victor Polatschek, clarinet, and Esther Asher, piano.

The symphony in C major, written by Bizet when he was a seventeen-year-old student at the Paris Conservatoire, received its initial Boston presentation at the Jordan Hall concert by the MacDowell Club, March 27. Arthur Fiedler conducted. Jesus Maria Sanroma was applauded for his excellent work as soloist in the A minor piano concerto of Paderewski. Music by Rossini and Dvorak also was heard.

The second series of Youth Symphony Concerts, conducted by Wheeler Beckett and played by an orchestra of seventy Boston Symphony men, was continued at Symphony Hall, March 29. Mr. Beckett commendably offered his young audience —at their own request—the complete fifth symphony of Beethoven. The program contained Mr. Beckett's own tone poem Cinderella, previously unheard here; excerpts from Wagner's Parsifal and Lohengrin, and Mozart's overture to The Marriage of Figaro. C. W. D.

Plans New York Debut

ARTHUR LeBLANC,
French-Canadian violinist, makes his New York debut at Town Hall on May 9

Pingle Artists Active

Activities of artists under the management of B. Mary Pingle include the following: Alice Tully, soprano, soloist with the Erie Philharmonic Orchestra and the Chicago Civic Orchestra (Hans Lange, conductor) and heard in recitals in Chicago and Wilmington, Del.; and Harriet Eells, soprano, in a return engagement at the Cleveland Museum of Art. Eleanor Berger sings at the May 18 convention in Atlantic City, N. J., of the National Federation of Women's Clubs. Morton Bowe, who also appears there, sings in May in Schenectady, N. Y., in Elijah. John Herrick, listed for the Atlantic City convention, opens the season next fall of the Erie Philharmonic Orchestra and sings in Aida in Syracuse, N. Y. John Percival, who sang in seven performances of Messiah this season, appears at the Bach Festival in May and also in the presentation of Elijah at Schenectady. Raoul Nadeau, appearing in radio offerings of Bach cantatas, sings with the Cambrian Chorus in Schenectady this month and later with the Apollo Club in Boston. Grace La Mar appears on April 12 in Lancaster, Pa. Gertrude Hopkins, harpist, appeared recently in Middletown, N. Y., Madison, N. J., and Norwalk, Conn.

Doris Doe Reengaged for Metropolitan Opera

Doris Doe, mezzo-soprano, returned to New York with the Metropolitan Opera Association and sang in Parsifal on April 5 and 7. On tour with the company she sang in Louise and Die Walküre both in Boston and Cleveland. While in Boston she gave a recital. On April 27 she gives a concert for the Shreveport (La.) Woman's Club and the following day appears in Paris, Tex. She is in again in New York for the Metropolitan's World's Fair series singing in Die Meistersinger, The Ring and Parsifal.

Miss Doe has been reengaged for next year at the Metropolitan, her ninth successive season there.

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Music Notes from Coast to Coast

FORT WORTH, TEX.—Maria Siloti, native daughter of Fort Worth, daughter-in-law of Alexander Siloti and cousin-in-law of Rachmaninoff, returned from her present home in Los Angeles to give a piano recital in the Municipal Auditorium for the benefit of St. Mary's Church. The program contained more of Scriabin than the city ever had heard on one listing.

The Federal Music Project orchestra, directed by Walker Moore, gave a series of programs of American music, some of it by members of the project, as its share of the nation-wide attention to American output around Washington's birthday.

Virgean Englande Estes, pianist, formerly of this city but now resident in Los Angeles, was in this region on tour with violinist, Joseph Piastro.

Francis Macmillen has been in the city for six weeks conducting a master class at Texas Christian University, his fourth such stay here. A recital in the school auditorium exhibited the same sensitive musical feeling and technical facility which have made him a favorite with this audience.

The local Pro Arte String Quartet closed its seventh season with the Kreisler quartet and Brahms' quintet, assisted by Grace Ward Read, pianist, of Hobbs, N. M. Eloise MacDonald Snyder, who appeared also with the Tyler Symphony Orchestra, under the direction of Fritz Fall, was vocal soloist. E. C. W.

PORTLAND, ME.—The Chopin Club, sponsored by the Ammoncongin Literary Club, presented a concert for the benefit of the Children's Reading Room project at the Walker Memorial Library, of Westbrook. First was a presentation of a cantata, Hiawatha's Childhood, by Ira Wilson, of the Chopin chorus under the direction of Lorraine Lombard. The Chopin Trio: Dorothy Moore, violin, Veronica Flaherty, cello, and Kathleen Vallee Lenneville, piano, gave several selections. Vocal numbers were presented by Richard Goodridge, baritone, and Edna Blanchard, soprano. A male trio, composed of Clarence Chadwick, Emil Asker and Herbert Lowell, sang several numbers. Two Chopin pieces were played by Marion Kelly Hebert, pianist, and choral selections closed the program.

The morning recitals of the Portland Rossini Club have been well attended this season. One of the most interesting was the Viennese program. Louise Armstrong presided as usual, and Marcia Merrill was the chairman. A group of Schubert waltzes was played by Margaret Cristadoro, pianist. Katherine Hatch Graffam, cellist, presented an *andante* from Gluck's Orpheus and Eurydice, and later played the *adagio* from Haydn's concerto in D major. Helen Ward, soprano, was heard in vocal numbers: a Mozart aria and Serenade by Strauss. Marcia Merrill also gave several vocal works of Brahms, Schumann and Schubert. The program closed with a piano duet, The Blue Danube Waltz, played by Ellen Abbott and Frances Grasse. S. R.

READING, PA.—The third concert by the Reading Symphony Orchestra, Hans Kindler directing, was made memorable by the appearance of Walter Gieseking as soloist in Rachmaninoff's second concerto for piano and orchestra. The capacity audience in Rajah Theatre acclaimed him. Under Dr. Kindler's skilled baton the ensemble contributed Strauss' Don Juan and shorter works by Glinka, Delibes and Rimsky-Korsakoff.

prano, continued the George Haage con-

Grace Moore, Metropolitan Opera socert series at the Rajah Theatre. In fine voice, the singer thrilled a huge crowd with a diversified list, adding, by demand, numerous encores. Leo Taubman was the accompanist.

The Reading Chamber Music Trio presented its second seasonal concert at Albright College with Hans Nix, violin, Chester Wittel, piano, and Walter Schmidt, cello, in works of Beethoven and Tschaikowsky. The musicians were warmly applauded. H. D. S.

SAN ANTONIO, TEX.—Josef Piastro, violinist, was presented by the San Antonio Federation of Music Clubs. His tone is rich and sweet, and he has excellent technic. Vivian Englande Estes, at the piano, also contributed an enjoyable group of solos. Encores were demanded.

The Pasquier Trio was the guest attraction of the Tuesday Musical Club at the last musicale of the season. The program comprised Beethoven's trio in G major (op. 9, No. 1); the Mozart Divertimento in E flat; and three pieces for trio by Pierné, dedicated to the Pasquier Trio, which showed to advantage the fine tonal balance of this excellent ensemble.

The orchestra of the Federal Music Projects (C. J. Rawllings Hamilton, Superintendent) has given several programs. Marie Conley, pianist, was soloist at one concert, at which Dan Silva, first clarinetist, shared honors, with Walter Dunham as conductor. At another, Frances Rix, pianist, appeared. A children's concert was also given.

The String Players (Bertram Simon, conductor) gave the second concert of the season. Lois Farnsworth Kirkpatrick, soprano, was soloist. The *allegro brillante* movement of the Schumann E flat major quintet, was played by Bertram Simon and Theodore Lira, violinists; Henri de Rudder, violist; and Juan Macias, cellist. A cello solo was contributed by the last named. S. W.

SEATTLE, WASH.—Paul Brown, boy soprano with a phenomenal voice, was presented in an exciting concert before a packed audience at Plymouth Auditorium recently. If present achievement in musicianship is blessed with as fine a voice when maturity is reached, Paul will be a noted singer. Presented by Clifford W. Kantner, who had trained many successful boys, the lad offered a program of classics. Assisting were Kenneth Sparrow, who also displayed fine training and a good alto voice, and Ruth Kraft, accompanist.

Three chamber music concerts, sponsored by the Associated Women Students of the University of Washington, have attracted large audiences. These were devoted almost entirely to modern works and an excellent opportunity was afforded to hear unfamiliar music, much of it played by unusual combinations.

Richard Crooks, Metropolitan opera tenor, and Marian Anderson, contralto, were heard here during a recent fortnight. J. H.

Ellison-White Conservatory to Award Degrees

PORTLAND, ORE.—License to award academic degrees has been conferred upon the Ellison-White Conservatory of Music by the Oregon state board of higher education. The school has announced a four-year curriculum leading to the degree of Bachelor of Music, and postgraduate courses toward the higher degrees. Ariel Rubstein, pianist, formerly head of the Center School of Music in New York, is director of the conservatory. D. L. P.

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Elmo Russ Works Performed

Elmo Russ, pianist-composer; Alfred Chigi, baritone, and Gloria Russ, soprano, presented a long list of numbers by Mr. Russ in the Barbizon-Plaza Concert Hall, New York, on March 21. Mr. Russ, in his varied output, spanning the emotional gamut from drama to comedy, showed keen appreciation of the texts he has set. Mr. Chigi sang four groups with dramatic intensity, and the more lyrical songs were ably offered by Miss Russ. Numerous encores, including Mr. Russ' piano number, Dreams, and an Italian song written some years ago, sung by Mr. Chigi, augmented the program, which was applausively received by the audience. G. N.

N. Y. Philharmonic to Have Three Guests

(*Continued from page 3*)

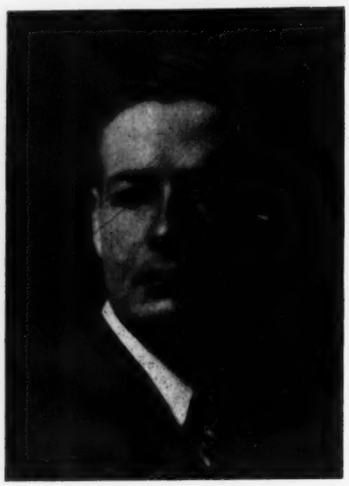

Photo by Albert Petersen
ALBERT STOESSEL

podium with Mr. Barbirolli. The Roumanian composer-violinist-conductor, is to direct concerts on December 28, 29 and 31 and on January 4, 5, 6 and 7.

Mr. Prokofieff, composer-pianist-conductor, is to preside for one week in February. He made his first visit to the United States in 1917 and has conducted many major symphonic orchestras here. He is now at work on an opera on a modern subject.

Two series of fourteen Thursday nights, two of fourteen Friday afternoons, two of seven Saturday evening concerts and two of Sunday afternoon concerts make up the regular subscription series in Carnegie Hall next season. Six Saturday morning Young People's concerts in Carnegie Hall are to be supplemented by a new series of three Monday afternoon concerts in Town Hall. Ernest Schelling is to be in charge of both of these.

Tour Dates Announced

The dates of the orchestra's tour next fall under Mr. Barbirolli follow: Princeton, October 28; Hartford, October 31; Boston, November 1; Scranton, Pa., November 20; Baltimore, November 21; Washington, November 22; Pittsburgh, November 23; Toledo, November 24; Kalamazoo, November 25; Chicago, November 26; Ann Arbor, November 27; Columbus, November 28; Dayton, November 29; Hamilton, Ontario, November 30; Ottawa, December 1; Toronto, December 2; Utica, December 3; March 14, Philadelphia.

Melchior Heard in Englewood

ENGLEWOOD, N. J.—A thousand members of the Northern Valley Civic Music Association heard Lauritz Melchior in recital recently, when the tenor provided the season's closing program in St. Cecilia's Auditorium. The customarily sedate audience broke its own conventions, and at times was almost boisterous in its enthusiasm. For Melchior admirers, hearing him in recital was novel. Strauss's Lieder, Heimliche Aufforderung and Caecilie, as well as Zueignung, used as an encore, were supreme in the evening's art. The grandeur of the singer's high and robust notes, his expert employment of dynamics, and that nameless beauty embodying the emotional were among the qualities that thrilled. The short arioso of Loris from Fedora, by Giordano, was a vehicle for impassioned expression, and Lohengrin's Gralserzählung, as well as Siegmund's Love Song, an encore, done superbly, were a fitting climax for a recital long to be remembered. Ignace Strasfogel did an exceptionally fine piece of work in his accompanying. R. S. V.

Mozart Festival Planned by Juilliard School

A four-day Mozart Festival is to be conducted at the Juilliard School of Music on April 25, 26, 27 and 29 by members of the faculty and student body. On the opening day The Marriage of Figaro will be produced by the opera department under the direction of Albert Stoessel. On April 26, Carl Friedberg, Louis Persinger, Felix Salmond and Mr. Stoessel will be soloists in a chamber music program.

The following night Ernest Hutcheson, Rosina and Josef Lhevinne and Albert Spalding will be heard in a concerto concert. The Abduction from the Seraglio, sung on April 29 by the opera students under Mr. Stoessel's direction, concludes the festival. The entire proceeds are to be given the Students' Aid Fund.

Pascarellas at Columbia

Two works of the late Mario Pilati, who was professor of counterpoint and composition at the Naples Royal Conservatory, were given their first performances in this country on March 31 at the Women's Graduate Club of Columbia University, New York. The first was a sonata for cello and piano, set in the modern idiom but not lacking in lyric moments. It was played with authority and appreciation by Caesar Pascarella, cellist, and Carl Pascarella, pianist. The second was Echoes of Naples, characteristic items, colorfully sung by Rose Pascarella, soprano, with Carl Pascarella as accompanist. They also collaborated in a miscellaneous section by Handel, Panizza, Bimboni and Strauss. Enrico Mainardi's Rapsodia Italiana for cello and piano found Caesar and Carl Pascarella giving a unified and well-proportioned reading. G. N.

Norena Hailed as Violetta at Stockholm Opera

STOCKHOLM.—Eidé Norena appeared at the Opera in Traviata, singing the part of Violetta with compelling beauty, supported by Björling's fine performance of Alfred—always a new and rich source of musical pleasure to hear these two wonderful, fresh voices. Einar Larson was Alfred's father and Cembraeus the Baron. Herbert Sandberg's directing was excellent. First and last, however, Norena should be named: her Violetta is unrivalled, her coloratura is animated, and her bel canto bears the hallmark of everything that is noble and perfect in vocal art. Norena presented her fee to the Society of Soloists at the Opera, the gesture being highly appreciated. B. P.

Dorothy Orton Sings in Florida

Dorothy Orton, soprano, on a recent tour of Florida was invited, following her concert in Winter Park, to appear at the annual Founders Day convocation of Rollins College, at which honorary degrees were conferred. Miss Orton sang two songs with organ accompaniment. In St. Petersburg she presented three operatic arias with orchestra in a broadcast program. Her recital lists included Gershwin's Summer-time and Herbert's Moonbeams, as well as Spirituals.

Trenton Orchestra Is Aided by Composer

Charles Gilbert Spross Plays Piano Works—Boston Orchestra at Rutgers University

TRENTON, N. J.—The third in the series presented by the Trenton Symphony Orchestra was given in Memorial Hall, Stacy Park, with Charles Gilbert Spross, composer-pianist, as soloist. Mr. Spross performed the Grieg Concerto to the delight of the crowded auditorium and a prelude of his own as an encore.

Guglielmo Sabatini chose Mozart's Symphony (No. 29) in A major, eight Russian Folk Songs by Liadoff, Crepuscolo Sul Mare by Santoliquido and Rimsky-Korsakoff's Capriccio Espagnol. A string arrangement of Franck's Panis Angelicus by Mr. Sabatini was an encore.

Boston Orchestra at Rutgers

Under the auspices of Rutgers University department of music, the Boston Symphony Orchestra in its annual New Brunswick concert was heard by a large audience that filled to capacity the university gymnasium. Because of Dr. Serge Koussevitzky's indisposition the program was conducted by Richard Burgin.

Haydn's Symphony in B flat (No. 102), Debussy's La Mer, and Brahms' Fourth made up the program, each given a magnificent performance.

Princeton University's annual tribute to the memory of Elizabeth Milbank Anderson was held in the chapel. Under the direction of Robert Hufstader, the Princeton Chapel Choir combined with the Smith College Glee Club to present an excellent performance of Haydn's Creation. The orchestra was selected from members of the Trenton Symphony Orchestra. Dorothy Baker sang Gabriel; John Priebe was Uriel; Ernest De Wald, Raphael; Betty Pond, Eve; and Edgar vom Lehn, Adam, all excellent. Jack Stoll was at the piano. The chorus was ably directed by Mr. Hufstader.

The Creation will be sung in Northampton with the Princeton Choir as guests of Smith College on April 30 at the conclusion of the annual Haydn Festival. Ivan T. Gorokhoff, director of the Smith College Glee Club, will conduct. W. T. R.

Fritz Mahler in Newark

NEWARK, N. J.—Serving as guest conductor of the Federal Symphony Orchestra in the Fuld Hall Series, Fritz Mahler offered brilliant readings of a Beethoven-Brahms program here on a recent date. Mishel Piastro, concertmaster, and Joseph Schuster, solo cellist of the New York Philharmonic-Symphony Society, gave a masterly reading of the double concerto for these instruments by Brahms, the orchestra furnishing able support and, with the soloists, receiving enthusiastic applause. The Academic Festival Overture completed the Brahms section of the program, which had Beethoven's fifth symphony as the final number. Mr. Mahler gave dramatic and dynamic readings of both of these works. N. W.

Tweedy Artist-Pupils Have Many Engagements

Adele Rivie, soprano, gave a recital at the Barbizon-Plaza on March 22, was heard at the Community Church services in Town Hall on April 2 and was guest artist on Major Bowes' program recently.

Ester Jacobson, who sings at Union Theological Seminary gave a recital at the Tweedy Studios on February 18.

Agnes Long, soprano, was soloist at the Glasgow, Scotland, Exhibition and appeared recently at the Centre Club and the Carrol Club, New York. On February 12 she sang for the Gaelic Club at Columbia University and has appeared at the Port Washington Yacht Club. She is to be heard shortly in Sea Cliff and Garden City.

Jeanne Palmer sang the leading soprano role in Prince Igor recently at the Brooklyn, N. Y., Academy of Music for the Brooklyn Institute. She also sang leading roles in Pique Dame and The Fair at Sorotchinsk over WJZ and was soloist at the recent performances of the Mordkin Ballet in the Alvin Theatre, New York. Miss Palmer gave a concert in Lynden Junior High School, Jersey City, N. J.

Ruth Krug, contralto, was soloist at the Monclair, N. J., Methodist Church and appeared in Elijah at Central Presbyterian Church. She was also heard in special services at the Church of the Messiah and Incarnation, Brooklyn, N. Y., and gave a program of folksongs at Verona Congregational Church. Marion Raver, contralto, appeared at Radio City Music Hall the week of March 31.

Charles Francis, baritone, was soloist in Elijah at Central Presbyterian Church, Montclair, N. J., and appeared in special services at St. Paul's Congregational Church, Nutley, N. J. and the Verona Congregational Church. He was soloist at the Optimists Club, Montclair and gave a recital recently at the Tweedy Studios. Vivian Packard, soprano, was soloist in Gallia at the Church of the Highlands, White Plains, N. Y., on April 2 and later appeared in Dubois' Seven Last Words there.

Carolyn Proctor, soprano and Gladys Thomas, soprano, were recent soloists at the Lexington Avenue Y. W. C. A., New York. John Morelli, tenor, was soloist recently over station WOV, and Eleanor Lane, contralto, appeared in a series over WWRL. Elena Elia, soprano, gave a recital at Niagara Falls. Marjorie Nielson is on tour with The Debutantes and has appeared in Cleveland, Montreal, Washington, Indianapolis, Chicago and Toronto. All are artist-students of Maude Douglas Tweedy.

Tuthill Oratorio School Messiah

Handel's Messiah was given by the Tuthill School for Oratorio (James A. Brown Tuthill, director) in the Carnegie Chamber Music Hall on March 23. Each additional production by students of this school reveals progress in assurance in attacks, expressive shading and quality of tone. More male singers, however, would create a better balance. Steele Jamison, tenor, gave a fine interpretation of the aria Comfort Ye My People. Augustine Jaquillard showed her experience in Rejoice Greatly and How Beautiful Are the Feet. Other soloists were Jean Shubell, Mary Costa, Kathryn Chumasero, Theodore Everett, Wallace Mattice and Russell O'Brien. The Hallelujah Chorus was exceptionally well done as were the concluding items. Alice Wightman supplied capable accompaniments and Mr. Tuthill conducted with authority. M. E. B.

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Music in the Colleges

Sandford Chertoff, Editor

SMITH COLLEGE

NORTHAMPTON, MASS.—A music festival of Joseph Haydn's works will climax the musical activities on April 28-30. Participants will include groups and soloists at Smith College, assisted by the Princeton Chapel Choir, and soloists from the Juilliard School of Music. . . . The Creation will be given April 30 under the direction of Werner Josten, professor of music. Solo roles will be taken by Margaret Hill, Joseph Marsilia, and Donald Bundock, all of the Juilliard School. The Smith College Orchestra will provide the accompaniment. . . . In the chamber concert on the preceding day, Bianca del Vecchio, the Smith College String Quartet, and a trio for flute, piano and cello will be heard. Miss Hill will sing an aria from The Seasons, with the orchestra presenting the Passione Symphony in F minor and the Salomon Symphony in B flat major.

* * *

ILLINOIS WESLEYAN UNIVERSITY

BLOOMINGTON, ILL.—The annual spring concert of the combined University and Bloomington Philharmonic choruses with the Philharmonic Orchestra was presented on April 4, with Arthur E. Westbrook conducting a concert version of Bizet's Carmen. . . . Professor J. Alfred Neu on Palm Sunday directed a performance of Dubois' Seven Last Words by a mixed choir, organ and orchestra. Soloists were May Louise Coulter, Keith Booth, and Robert Hoffelt, students in the School of Music. . . . The A Cappella Choir presented a series of concerts in Chicago, April 14 and 15.

* * *

STEPHENS COLLEGE

COLUMBIA, MO.—On March 21, Dr. Basil D. Gauntlett, pianist and composer, played the Saint-Saëns Concerto No. 5 with the Sedalia Symphony Orchestra. . . . A recital of Bach and Chopin featuring Eleanor Harshman was presented at the College Auditorium on March 26. . . . For the Palm Sunday program, R. Nathaniel Dett's Ordering of Moses, for chorus, soloists and orchestra, was performed with the Columbia Chorus under the direction of Ernest L. Cox, head of the voice department. The soloists were Winifred Julesrud, Elizabeth Recht, Nesta Williams, Marjorie Orton, Karl Bratton, and Arthur Todd.

* * *

UNIVERSITY OF MINNESOTA

MINNEAPOLIS, MINN.—The Bach Society, directed by Donald Ferguson, professor of music, presented a condensation of Bach's St. John's Passion over the NBC red network on Good Friday evening. The work in its entirety will be given on April 25 on the university campus.

* * *

HARVARD UNIVERSITY

CAMBRIDGE, MASS.—The Harvard Glee Club, with G. Wallace Woodworth conducting, appeared in New York, Syracuse, Rochester, Cleveland and Chicago on their annual spring concert tour. The Chicago concert was in conjunction with the Chicago Symphony Orchestra, Fred Rogosin appearing as baritone soloist in a performance of the closing section of Malipiero's San Francesco d' Assisi. . . . The Lowell House Musical Society directed by Courtland Canby, composed of members of Radcliffe College and Harvard University, presented Purcell's opera, King Arthur, on March 14 and 15. Kenneth White and Harrison Rainie were the principals.

* * *

INDIANA UNIVERSITY

BLOOMINGTON, IND.—The annual opera will be given this month under the auspices of the Pro-Music Club as the third presentation of the group. The cast includes Hiram Richardson, Thelma Farrington, J. David Mann, Martha Wiesman, Dorothy Silverthorn, Laura Hester, Kathryn Klingelhoffer, Ward Martindale, Laurence Robertson and Robert Stanley. A mixed chorus of 50 and an orchestra directed by Seldon March will play. . . . Nadia Boulanger and Jean Francais were heard in a two-piano concert playing a Mozart Concerto, a Concerto by Stravinsky, and one of Francais' compositions.

* * *

WESTERN RESERVE UNIVERSITY

CLEVELAND, OHIO.—The American premiere of The Spinnery, a folk opera by Zoltan Kodaly, will be the production of the Department of Music at Severance Hall on April 29, Dr. F. Karl Grossman conducting. Chief soloists are Janet Burt, Ilona Herman, Howard Feiten and Cyril Chinn. The Department of Drama is collaborating in the stage presentation of this important work. Dr. Grossman also introduced The Music Master by Pergolesi to American audiences.

* * *

VASSAR COLLEGE

POUGHKEEPSIE, N. Y.—Jo Hawthorne assisted the faculty in a recital of French composers, playing violin selections by Couperin, Fauré, Debussy, Ravel and Franck. Members of the faculty were Herbert Dittler, Lieff Rosanoff, Clair Leonard, John Peirce and Homer Pearson. . . . Compositions by Henry Woodward of the Music Department were given on April 11 in Skinner Recital Hall. Lois Porter, former music staff member, returned to play the violin sonata with Clair Leonard at the piano. John Peirce sang the Cantata for Mixed Voices with a chorus made up of students and guests.

* * *

DARTMOUTH COLLEGE

HANOVER, N. H.—Professor Maurice Longhurst, director of the College Concert Series, announced that artists for next season will include Helen Jepson, the Budapest String Quartet, Walter Gieseking, the Eva Jessye Choir, and the Cleveland Orchestra under the baton of Artur Rodzinski, its initial appearance on the Dartmouth campus. . . . A recital of works by Paul Hindemith, with the composer and Lydia Hoffman-Behrendt performing, the Freshman Glee Club, the New Hampshire Federal Symphony Orchestra, and the newly formed Prokofieff Society Orchestra were heard in several Sunday afternoon musicales during the season. The Prokofieff Society was formed two years ago to promote interest in the works of Serge Prokofieff, and music in general. In its first concert on March 26, the audience heard Haydn's London Symphony, Vaughan Williams' fantasia on Greensleeves, and Robert Austin playing Mozart's second flute concerto. The orchestra is directed by Roland Leich. . . . Afternoon recitals for future dates are the Curtis String Quartet and a joint recital of the Dartmouth and Skidmore Glee Clubs.

* * *

WELLESLEY COLLEGE

WELLESLEY, MASS.—Through inadvertence the name of Doda Conrad, bass, was listed as among the soloists participating in the recent concert here given by Nadia Boulanger and members of the Boston Symphony Orchestra on March 2. At the eleventh hour, Daniel Harris was called to substitute for Mr. Conrad in Francaix' Le diable boiteux and a Bach cantata. Mme. Boulanger told the audience that Mr. Harris had been given the music only the night before but he sang the difficult part with complete understanding of the composer's idea. In the Bach he gave a brilliant reading winning applause from the large audience.

CALENDAR OF COLEGE EVENTS

Miami University

OXFORD, OHIO.—Dr. Theodore Kratt presented a Symphony Orchestra concert on March 17 with Allene Herron of the faculty as piano soloist in the Grieg A minor concerto. The symphony in F minor, first movement, by Norman Cory, graduate student, was also heard.

Connecticut College

NEW LONDON, CONN.—An informal two-piano recital, given by Ray Ballard and Virginia Belden, featured the concerto in D minor by Mozart. Selections by Bach, Chaminade and Moszkowski were also played.

Baldwin-Wallace Conservatory of Music

BEREA, OHIO—Mary Ann Mendoza, flutist, and Jane Sickman, violinist, appeared in recital with Mrs. Carol W. Otto and Jack Broucek, accompanists, in the new Kulas Musical Arts Building on March 26, playing the Bach concerto in E major, and La Flute de Pan by Jules Mouquet. . . . A Junior Recital by Louise Houck, cellist, was presented on April 13 in the Musical Arts Building.

Randegger Works in Recital

A unique recital on March 31 was that of G. Aldo Randegger, at the MacDowell Club, New York, covering piano, vocal and dance music, largely of his own composing. At the outset one noted the poise and contrasting touch in Beethoven

G. ALDO RANDEGGER

works, and the unusual interpretation of such familiar compositions as Chopin's Minute Waltz, and the scherzo in B flat minor, which attained dramatic climax. What if a few wrong notes occurred, as long as there was spontaneity and fervor!

Three little-known works by Van Westerhout included Badinage performed with playfulness, and a polonaise in F sharp. Dramatic fire and impetuosity shone in the last-named.

A dozen original Randegger compositions, most of them published, began with Voice of Youth, an interesting pantomime, mimed by Betty Tucker, with vocal duet sung by Edith Manson and Linn Ledford, and with the composer at the piano. Miss Manson, dramatic soprano, sang three items with fervent interpretation. Linn Ledford, tenor, sang a love song, If You Were I, with ardor. Mary Ledgerwood's noble contralto voice was notably expressive in Love Me; she also joined with Mr. Ledford in a duet. Closing, Mr. Randegger performed his Sarabanda, a dance-pageant; Aspiration (an expressive intermezzo) and Frenzied Moment, a dance from Via Pacis, followed by two added items, besides playing the accompaniments with musicianly ability. All the works abounded in melodic inspiration, coupled with engaging form and avoidance of the bizarre; in a word, music of beauty and worth.

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STUDIO NOTES

Baxter Rinquest

Five junior pupils were presented in recital on March 11 by Baxter Rinquest at his Long Beach, Calif., studio. Judith La Brosse, aged five, the youngest participant, sang three songs.

Marcia Rinquest, contralto, presented German and English songs as guest artist for the Musical Arts Club of Long Beach. Harold Driver was the accompanist. Mrs. Rinquest also sang three groups for the Alamitos Library Association of Long Beach on March 1.

Stuart Ross

Thelma Davis of Philadelphia, coaching with Stuart Ross at his New York studios, has won the State Federation contest in the State Federation of Women's Clubs and now goes to the national finals. Isobel Du Puy, who coached with Mr. Ross during the winter, is now on tour giving recitals in South America. Dorothy Swisher is prima donna of a company presenting Gilbert and Sullivan operas in Swarthmore, Pa. James P. Hendrick has returned from the South and is to be heard this month for the Cosmopolitan Club and in recital at Yale University where he sings the entire Beethoven cycle, Der Ferne Geliebte.

Alexander Raab

Opening on May 8 and continuing until June 16, the sixth annual piano master class, conducted in New York by Alexander Raab, pianist and pedagogue, will be held at the Sherman Square studios. Mr. Raab conducts a special class for teachers also. Recitals on the Moor Double Keyboard Piano are to be features of the course.

Cesare Sturani

Jean Dickenson, NBC radio artist, goes to Denver, Colo., May 2 and 4 to sing Lucia di Lammermoor with the Denver Grand Opera Company. Miss Dickenson is a graduate of the Lamont School.

Besides appearing on Saturday evenings in the WABC Hit Parade, Lanny Ross finds time to devote himself to concert. Recently he gave a song recital at Providence, R. I., and also appeared as soloist with the New Haven Symphony Orchestra.

Helen Gleason sings this summer with the St. Louis Municipal Opera Company. In the fall she goes to Europe for further operatic appearances.

Gloria D'Angelo appeared in New York recently in Cavalleria Rusticana. In May she leaves for operatic appearances in Italy. Doris Snow has four concerts in May in the vicinity of New York. Following concertizing in Texas, Maria Kruse is returning to New York to resume her work at the Sturani Studios. Marion Kizis is preparing for a recital in Town Hall in October.

Edouard Grobé recently returned from a tour of Europe. He is now preparing for operatic appearances.

Ish-Ti-Opi, the American Indian baritone, gave his first New York recital at Town Hall on March 29.

Other artists who have appeared in concert recently are Rose D'Andrea, Renzo Chippa, Evelyn Case and Chagnhild Fjedhelm.

All of the foregoing artists coach at the New York studios of Cesare Sturani.

Felix Robert Mendelssohn

Felix Robert Mendelssohn, cellist, was soloist March 14 for the Musical Society of Jamaica, L. I., the "Guest Night" program featuring him both as soloist in works by himself, Popper, and Koch, and in collaboration with Ruth S. Moeller and Herbert Meyer, in Mendelssohn's trio in D minor. Alice Ralph Wood, soprano, Iva B. Squires, narrator, and the Jamaica Choral, under Daniel Wood, also took part. Mr. Mendelssohn also appeared on the President's Day program of the Junior League of Queens Village, L. I. On April 27 he will conduct the third concert of the Queens Chamber Music Orchestral Society in Carnegie Chamber Music Hall, New York.

Beatrice MacCue

Beatrice MacCue, of the voice department of the Gardner School, New York, took special interest in the March 24 production of Now We Are Four, an original play by Edith Margaret Keppler, class of 1940. Songs and dances were directed by Emily Hadley, and the cast contained twenty-two pupils' names in leading parts, beside fifteen junirs in a French skit. Eight usherettes took care of the large audience, and Miss Massland received felicitations on the successful affair. F. W. R.

Ethel Glenn Hier

Ethel Glenn Hier recently gave a lecture-recital on MacDowell and Debussy in Brown Chapel at Muskingum College. The composer-pianist discussed a representative day at Peterborough, played three sets of MacDowell numbers as well as piano compositions of Claude Debussy. The program also included a group of Miss Hier's songs, Click of the Latch, Avalon, Fairy Ring and The Return. The following evening Miss Hier appeared at the Ohio Wesleyan University in a similar program sponsored by the Conservatory and the Studio Club of Delaware.

Harry Jompulsky

Tom Waring, baritone, at the dinner given by Vice President Garner for President Roosevelt and the cabinet, sang one of Mr. Roosevelt's favorite songs, Home on the Range.

Del Arden, tenor of Tacoma and Seattle, Wash., is fulfilling engagements in Tampa and Miami, Fla. Harold Cummings, baritone, is singing in Havana and Florida. Joyce Duskin, dramatic soprano, is appearing in Los Angeles and Hollywood and soon returns to New York to prepare for an audition at the Metropolitan Opera House. Gene Conklin, tenor, is giving concerts in Oregon and California. John Hale, tenor, from Roanoke, Va., who has appeared in New York, is singing in Miami. Ross McLean, participant in last season's Metropolitan Auditions of the Air, is fulfilling engagements in Detroit, Mich. Leola Aikman, lyric soprano, has completed a tour of the Middle West.

All are artist-pupils of Harry Jompulsky.

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New York Concerts

(*Continued from page 8*)

Ray Lev Sunday night saw a large audience assembled for the piano recital by Ray Lev in Town Hall. The pianist, whose orchestral appearances and recitals have won an increasing New York following, offered a program of individual build. Opened with Mendelssohn's prelude and fugue in E minor, this list included also Beethoven's lilting and Mozartean sonata in G major (op. 14, No. 2), the Schumann Fantaisie, three Scriabine etudes from op. 8, Charles Haubiel's Noche en España, an intermezzo and interlude by Mana-Zucca, and the Dohnanyi capriccio in F minor. Miss Lev displayed a brilliant technical background, sonority and dynamic power, formed under the schooling of Lipsky, Matthay and others, and an ardent temperamental flair for piano playing. Especially fine was Miss Lev's conception of the final, poetic section of the Schumann work, and the Beethoven reading had an inimitable grace and crystalline clarity. Her listeners were fervid in appreciation.

APRIL 3

Helen Thomas One of the most promising young pianists to appear this season offered her debut program in Town Hall for a cordial audience. Helen Thomas, who some years ago won a prize of $100 for a work, Burlesque, when she was a student at the Institute of Musical Art, offered a varied list which disclosed not only her musicality but her innate musicianship and technical skill. The Bach-Busoni choral prelude, In dir ist Freude, which opened her program, was followed by the Franck-Bauer prelude, fugue and variations, Schumann's Kreisleriana, Ravel's sonatine and then a miscellaneous list of Rachmaninoff, Medtner and Liszt works, and her own Etude Fantastique. In the Franck and Schumann much poetry of style was disclosed. The more formidable numbers found her playing with notable restraint rather than sheer virtuosic display. There was a wide dynamic gamut accomplished and some notable tonal colorations.

APRIL 4

Artur Rubinstein The Hurok Carnegie Hall Series was concluded with the only New York recital appearance this season of Artur Rubinstein, pianist, closing his countrywide tour. Romantic music made up most of his program and included the Liszt B minor sonata, Schumann's Carnival and a bevy of Chopin items. In the concluding part were works of Chabrier, Villa-Lobos, De Falla and Debussy. The pianist again disclosed his imaginative understanding, completely realizing the composer's intentions in the Liszt sonata and setting it forth with amazing technical proficiency. The whimsicality of the Schumann and the technical mazes of the Chopin found him giving each its due share without attempting a personal consideration. The Chabrier and Villa-Lobos found the player keenly sympathetic and playing with authority.

APRIL 5

Lyell Barbour Making his first New York appearance in some seasons, Lyell Barbour, pianist, presented a list of generally familiar items in Town Hall. He opened his program with a well-proportioned reading of Mozart's C minor fantasia, followed by a Schubert moment musical (op. 94, No. 4). Then came Mendelssohn's Variations Serieuses, wherein the pianist's mature and formidable technic were to the fore. Chopin, Schumann and Brahms provided the second section and were followed by Debussy, Fauré and Ravel numbers, in which the returning player disclosed sensitive musicianship and stylistic appreciation. His audience was intensively cordial.

Photo by Beidler-Viken

GERTRUDE HOPKINS,
harpist, on March 19 played Tournier's Féerie with the Biart Symphony (Victor Biart, conductor) at Norwalk, Conn.

OTHER CONCERTS

Between March 20 and April 5, Town Hall also was the scene of recitals by Douglas Moore, lecturer, and Daniel Ericourt, pianist, March 22; Harold Haugh, tenor, and David Blair McClosky baritone, March 23; Emily Franz, violinist, March 25; Renaissance Quintet with Barbara Farnsworth soprano, March 26; Povla Frijsh, soprano, March 28; Douglas Moore, lecture-recitals, March 29 and April 5; Mwalimu Festival Chorus, March 31; Helvetia Maennerchor, April 1. Carnegie Hall housed two more concerts of the New Friends of Music Orchestra, March 26 and April 2.

Roth Quartet in Ann Arbor

ANN ARBOR, MICH.—The Choral Union Series came to a close for this season when the Roth String Quartet appeared in Hill Auditorium. A. McL. T.

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American Soprano As Roman Salome

Franca Somigli Sings Role for First Time at Royal Opera—Works by Triumvirate Are Restored

ROME—An unusually successful performance of Strauss' Salome was one of the brilliant events of the Royal Opera season. Franca Somigli, American soprano of La Scala and the Royal Opera, scored an outstanding success in the title role, which she performed for the first time. In addition to her effective singing and acting, special mention should be made of her aristocratic dancing in the Dance of the Seven Veils. Combined with the genial directing of Tullio Serafin and the no less remarkable protagonists Fiorenzo Tasso (Herod), Gino Bechi (Jokanaan) and Maria Benedetti (Herodias), the colorful Oriental scenery by Pietro Aschieri, and the *mise-en-scéne* by Guido Salvini, Strauss' opera won a rousing ovation.

As if to modify the dynamic drama, Malipiero's exquisite Il Finto Arlecchino, eighteenth century Venetian tale, preceded Salome. Pia Tassinari and Giovanni Manuritti were the chief protagonists. The evening closed with a charming ballet presentation of Respighi's Antiche Danze ed Arie, arranged by Elsa Respighi and danced by Attilia Radice.

Verdi's Ernani, with Gina Cigna, Aldo Lamperi, Armando Borgioli, and Giacomo Vaghi in leading roles, was restored at the Royal Opera on February 11. Due to general mourning for the Pope, few people, notably box-holders, turned out for the event.

Among recent recitals, Ginette Neveu, young French violinist, scored a fine success in her recital at the St. Cecilia Academy, playing a list of Franck, Chopin, Ravel, and Paganini.

STELLA SAXTON

Native Tenor Returns for Orchestral Debut

EYVIND LAHOLM, American tenor, with his wife and three-year-old daughter, Sybil Louise, returning to America on the SS. Manhattan, March 30. Mr. Laholm made his New York debut on April 13 as soloist with the Philharmonic Orchestra with Kirsten Flagstad in a concert version of Act II from Tristan and Isolde.

(Photo by Cosmo-Sileo Co.)

New Orleans Observes Colorful Spring Festival

Manon Staged by University School of Music Forces

BATON ROUGE, LA.—Presented by the Louisiana State University school of music, Massenet's Manon was applauded enthusiastically here on March 8 in the first of five performances. It was the fifth consecutive season that opera has been given under the direction of Pasquale Amato, former Metropolitan Opera baritone, as artist director and Louis Hasselmans, conductor, who for many years was also associated with the Metropolitan. Dr. H. W. Stopher, director of the school of music, was general director. Following the performances here, the opera was also offered in New Orleans on March 15.

Alternating casts were used with Jean Blackburn Seay singing the title role in the premiere and Carmen Gagliardi as the Chevalier; William Dean as Lescaut and Peter Hamilton as Count Des Grieux. In the second performance Isabelle Allen was Manon; Marion Giddens the Chevalier; Lyndon Crews, Lescaut, and William Dean the Count. Chris Ortiz was subsequently heard as the Chevalier. A large chorus and orchestra assisted.

Spring Fiesta Colorful

The pages of history were turned back to recreate the glamorous atmosphere of Old New Orleans for the annual Spring Fiesta, which, while featuring the beauties of southern gardens and antebellum homes, held interest in the revival of the music which formed such an integral part of the lives of the people of that period. In addition to the performance by the music school of the Louisiana State University of Manon, there were drawing room recitals and in patios or along the streets of the Vieux Carré, Negroes delighted with the old Spirituals and slave songs.

Choral and Symphonic Events

The opera was under the general direction of H. W. Stopher, with Pasquale Amato as artistic director, and Louis Hasselmans as conductor, and introduced two new young singers in the leading roles, Isabelle Allen (Manon) and Carmen Gagliardi (Des Grieux).

An exceptionally colorful feature of the Fiesta was the concert of the Dillard University Chorus, under the direction of Frederick Hall, who presented an authentic and well sung fantasy of Spiritual and folk tunes, climaxed by a version of a Negro religious gathering.

The Civic Symphony Orchestra appeared in the final concerts of the season with Percy Grainger soloist in the Grieg Concerto. Recently the orchestra has presented as soloists the remarkable young violinist, Guila Bustabo, and Marietta Alfonso McMurray, local contralto, who appeared for the first time since study and concerts abroad.

Gregor Piatigorsky, cellist, won admiration in a concert of the Philharmonic Society.

O. M. L.

Monte Carlo Ballet and Cincinnati Orchestra in Toledo

TOLEDO, O.—The Monte Carlo Ballet Russe, with the gifted Leonide Massine as director, gave a spirited performance on March 8. Several changes in the personnel since their previous appearance two years ago made for a vitalized ensemble, which gave pleasure and satisfaction to a capacity audience.

A gratifying concert season came to a conclusion recently when Eugene Goossens and the Cincinnati Orchestra gave a stimulating performance. The program was made up of well-known but never hackneyed offerings,—Mendelssohn's fourth symphony, the tone poem, Death and Transfiguration by Strauss, and Tschaikowsky's fifth symphony. This was a considerable assignment for the musicians, who measured up to it admirably, giving much pleasure to an enthusiastic audience.

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ADVERTISING INDEX

	Page
ABT, Cybelle	40
Achron, Isidor	29
Alberti, Solon	36
Alberti-Speth, Fleeda	35
American Academy of Dramatic Arts	36
Andersen, Stell	17-38
Anderson, Oscar W	26
Andrist, Karl	40
Angelau, Grace	32
Antoine, Josephine	12
Aranyi, Francis	39
Arden, Cecil	35
Arendt, Elsa Harthan	40
Aubert, Roger	39
Auditorium Building	36
Autori, Franco	41
BAKLOR Elsa	36
Baldwin, Richard	41
Balokovic, Zlatko	39
Bampton, Rose	12
Barrere-Britt "Concertino"	27
Barrows, Harriot Eudora	36
Bauer, Harold	31
Baume, Emile	38
Bayer-Lee, Johanna	35
Beach, Mrs. H. H. A.	41
Benenson, Vera	37
Bentonelli, Joseph	38
Berger, Eleanor	38
Berkley, Harold & Marion	30
Berumen, Ernesto	35
Biedenharn, Emylon	33
Bigalli, Dino	41
Bilatin, Youry	41
Bishop, Frank	38
Blaisdell, Frances	41
Blatherwick, Barbara	41
Boerner, Charlotte	39
Boice, Susan	35
Bowe, Morton	38
Boyce, Alfred	35
Braddock, Amelia	40
Brady, William S.	35
Braun, Leo	35
Brico, Antonia	38
Britain, Radie	36
Brocks, Hanna	35
Brosa, Antonio	37
Bryant, Marshall	35
Buckingham Hotel	28
Buckley, Emerson	36
Buebendorf, Francis	36
Burgess, June	35
Burnham-Wragg Piano School	35
Bustabo, Guila	39
Buxton, Eugenia	25-39
CALLIMAHOS, Lambros Demetrios	38
Carson, Leon	39
Carrasco, Gustavo	30
Carter, John	38
Casadesus, Robert	39 and Inside Back Cover
Cavadore, Giuseppe	41
Center, Alexander	30
Charbonnel, Avis Bliven	40
Chester, J. & W.	40
Chicago Conservatory	16
Chicago Musical College	28-39
Chiesa, Vivian Della	31
Chigi, Alfred	41
Chittenden, Kate S.	40
Cincinnati String Quartet	41
Cleveland Institute of Music, The	12-40
Clovis, Hall and Steele, Eleanor	20-38
Coci, Claire	31
Coleman, Ellen	37
Collins, Edward	40
Conley, Eugene	41
Cook, Naomi Cullen	26
Corigliano, John	32
Cottlow, Augusta	36
Craven, Carl	36
Crawford, Dorothy	31
Crawford, Elizabeth	41
Crooks, Richard	38
Curtis Institute of Music	39
Czerwonky, Richard	41
D'AMICIS, Enrico	30
D'Arville, Colette	33
Darwin, Glenn	32
De Filippi, Arthur	27
Dellera, Riccardo	41
Delta Omicron	36
De Sellem, Elaine	41
Devries, Mr. and Mrs. Herman	36
Dickenson, Jean	32
Dickerson, Dorothy	32
Dickinson, Clarence	40
Dickson, Donald	38
Diefenthaeler & Dittl	31
Dilling, Mildred	40
Dodge, Rebekah C.	30
Dornay-Culp Studios	31
Dounis, D. C.	39
Dragonette, Jessica	33-39
Draper, Freda	41
Dudley, Edward	41
EASTMAN School of Music	29-39
Edkins, Alden	32
Eells, Harriet	38
Eisner, Bruno and Olga	36
Elliot, Byrd	39
Ellis, Pola	33
Ellison-White Bureau	36
Elmore, Robert	40
Erb, John Warren	36
Evans, Wilbur	32
Everett, Charles	36
FIEDLER, Arthur	36
Files, Ada Belle	36
Findlay, Francis	38
Fjelde, Astrid	36
Fleischer, Editha	39
Fletcher, Lola	36
Forest, Frank	38
Foster, Harriet	36
Frantz, Dalies	12
French, Isabel	40
Fuchs, Viktor	32
GAILLARD, Mrs. Theodore A	35
Galamian, Ivan	36
Ganz, Rudolph	26
Garrigue, Esperanza	35
Gauld, Carlton	31
Gershkovitch, Jacques	41
Giannini, Dusolina	38
Goodwin, Esther	41
Got, Claude	37
Grainger, Percy	38
Grasse, Edwin	35
Gregor, Henry	36
Grofe, Ferde	38
Gundry, Roland	39
Gurney, John	39
HARRIS, Daniel	40
Harris, Edward	35
Hassell, Stanley	36
Hasselmans, Louis	41
Heath-Wolff Concert Mgt.	41
Helfman, Max	41
Hellen, Nora	41
Herrick, John	32
Hess, Myra	39
Hidersine (Resin)	30
Hofmann, Josef	11-38
Hoffmann, Ernst	38
Hofheimer, Grace	36
Hopkins, Gertrude	41
Hoyen, George	41
Huapala	32
Hubert, Marcel	38
Hutcheson, Ernest	38
INDIANAPOLIS Symphony Orchestra	39
Institute of Musical Art	33
Irwin, Richardson	40
Iah-Ti-Opi	13-38
JEPSON, Helen	12
Jolas, Jacques	41
Jolliffe, Norman	35
Jompulsky, Harry	40
Jones, Alton	14
Jones, Parry	37
Jonsson, Esther	31
Juilliard School of Music	29-39
KARLE, Theo	27
Kass, Florence	36
Kaye, Milton	36
Keutzer, Clyde	29
Kilenyi, Edward	37
King, Bruce Spencer	36
King, Jessie	19-38
Kirk, Deasault	40
Klasely, Itza	40
Kramer, Selma	36
Kremer, Aloys	40
LAMAR, Grace	41
Lamont, Eunice Steen	41
Land, Arthur Harold	40
Lanier, Helen	41
Lawrence College Conservatory	40
Lawrence, Marjorie	39
Leginska, Ethel	37
Lehmann, Lotte	38
Leopold, Ralph	32
Lev, Ray	39
Levy, Henlot	41
Ley, Salvador	36
Lhevinne, Josef	38
Liebling, George	41
Luening, Ethel and Otto	40
Lurgan, Lord	31
MAC BURNEY Studios	41
Mac Conachie, Margaret Ellen	41
Maclaren, Ireen	32
Magee, Edythe J.	36
Mahler, Fritz	38
Makanowitzky, Paul	37
Manke, Dr. Alex	41
Manners, Lucille	10-38
Marcus, Adele	36
Margolis, Samuel	40
Margolyne, Helen	41
Martens, Violet	41
Martini, Nino	12
Martinelli, Giovanni	38
Mathieu, Andre	37
Maxwell-Lyte, Eve	32
McArthur, Edwin	40
McChesney, Ernest	39
McClung, Marjorie	36
Melchior, Lauritz	9-39
Melton, James	39
Melvin, Mary Armstrong	30
Meltzer Edward	36
Mendelssohn, Felix Robert	41
Menuhin, Yehudi	12
Meusel, Lucille	40
Michigan State College	30
Milhollin, Marion London	36
Miller, Charles	38
Mittell, Philip	35
Monroe, Lucy	39
Moore, Grace	38
Moore, Vera	37
Mordkin Ballet, The	39
Morris, Etta Hamilton	36
Mott, Alice Garrigue	35
Mozart Boys Choir	38 and Inside Front Cover
Mu Phi Epsilon	41
Musikonsky, Paul	31
NADEAU, Raoul	38
National Guild of Piano Teachers	30
National Symphony Orchestra	38
Neel String Orchestra	37
Newton, Ivor	37
New York Philharmonic-Symphony String Quartet	39
Nilsen, Sigurd	32
Norris, Jean	37
Novaes, Guiomar	38
OBERLIN CONSERVATORY	41
Ohlin, Hilda	36
Onofrei, Dimitri	36
Orton, Dorothy	32
Ott, Bertha	41
PADEREWSKI, Ignace	38
Paggi, Ada	26
Paradiso, Donato	36
Parronchi, Bernard	36
Pascarella Trio	36
Pasquier Trio	41
Peabody Conservatory	30
Pemberton, Virginia	39
Percy, Richard	35
Perfield, Effa Ellis	36
Persinger, Louis	32
Petri, Edoardo	35
Phi Beta	41
Pico, Millo	35
Pingle, B. Mary	38
Pinza, Ezio	15-39
Ponselle, Carmela	33
Poole, Valter	41
Primrose, William	32
QUILLIAN, James	41
RAAB, Alexander	27
Raisa, Rosa	39
Raymond, George Perkins	33
Read, Gardner	41
Reimers, Paul	35
Repper, Charles	32
Rethberg, Elisabeth	15-39
Rice, Mme. Melanie Guttman	40
Riesberg, F. W.	35
Rinquest, Baxter	41
Rio, Mme. Anita	35
Roeder, Carl M.	35
Roesgen-Champion, Marguerite	37
Rooney, Ruth	41
Roosevelt, Emily	39
Rosati, Enrico	33
Rose, Edgar	33
Rosenek, Leo	31
Rousseau, Louis	36
Ruisi, Nino	31
Russ, Elmo	36
SAIDENBERG SYMPHONIETTA	41
Sample, John Dwight	26
Saroya, Bianca	36
Sarrica, Mariana	38
Sayao, Bidu	39
Schmidt, Mae Doelling	41
Schofield, Edgar	35
Schuster, Joseph	40
Schwerke, Irving	37
Shelton, Gari	39
Siebach, Fritzi	36
Sigma Alpha Iota	38
Simmonds, Sonia	41
Skilton, Charles Sanford	40
Snodgrass, Louise	36
Sodero, Cesare	38
Solomon, Izler	38
Sorey, Vincent	41
Spada, William	36
Speaks, Margaret	38
Spear, Thelma	36
Steele, Eleanor and Clovis, Hall	20-38
Stern, Isaac	38
Stetson, Robert N.	41
Stillman-Kelley, Edgar	35
St. Leger, Frank	32
Stoes, Paul H.	38
Stueckgold, Jacques	35
Sturani, Cesare	41
Swain, Edwin Orlando	35
Swarthout, Gladys	33
Swayne, Wager	33
Sweney, Josephine	35
Szantho, Enid	38
TARNOWSKY, Sergei	41
Taylor, Bernard U.	35
Thompson, Henry	40
Tibbett, Lawrence	12
Torrens, Mrs. L. A.	35
Trevisan, Vittorio	36
Trucco, Vittorio	36
Tully, Alice	39
Tuthill School for Oratorio	36
Tweedy, Maude Douglas	35
UNIVERSITY of Southern California	30
VALOIS, Marie	37
Van, Monna	36
Van Den Burg, Willem	41
Verson, Cara	26
Vila, Inc., Josephine	39
"Violins and Violinists"	31
Virgil School of Music	36
Vita, Arturo	32
Von Harten, Georg	37
Von Zweygberg, Lennart	36
Votipka, Thelma	36
Vrionides, Christos	36
Vronsky & Babin	39
WAGNER, Josef	41
Wagner, Oscar	39
Waite, Lawrence	38
Wardrop, Lare	36
Webster, William & Remington, Dorothy	36
Wells, Howard	36
Wessell, Florence	39
Westminster Choir College	39
Wiener, Hans, and his Dancers	18
Wolfe, Lillian Reznikoff	36
Wolff, Ernst Victor	33
ZAPPONI, Ricardo	26
Zaslawsky Georges	31
Zelzer, Harry	41
Zeppilli, Alice	30
Zuch, Annett V.	41
Zug, Elizabeth	33

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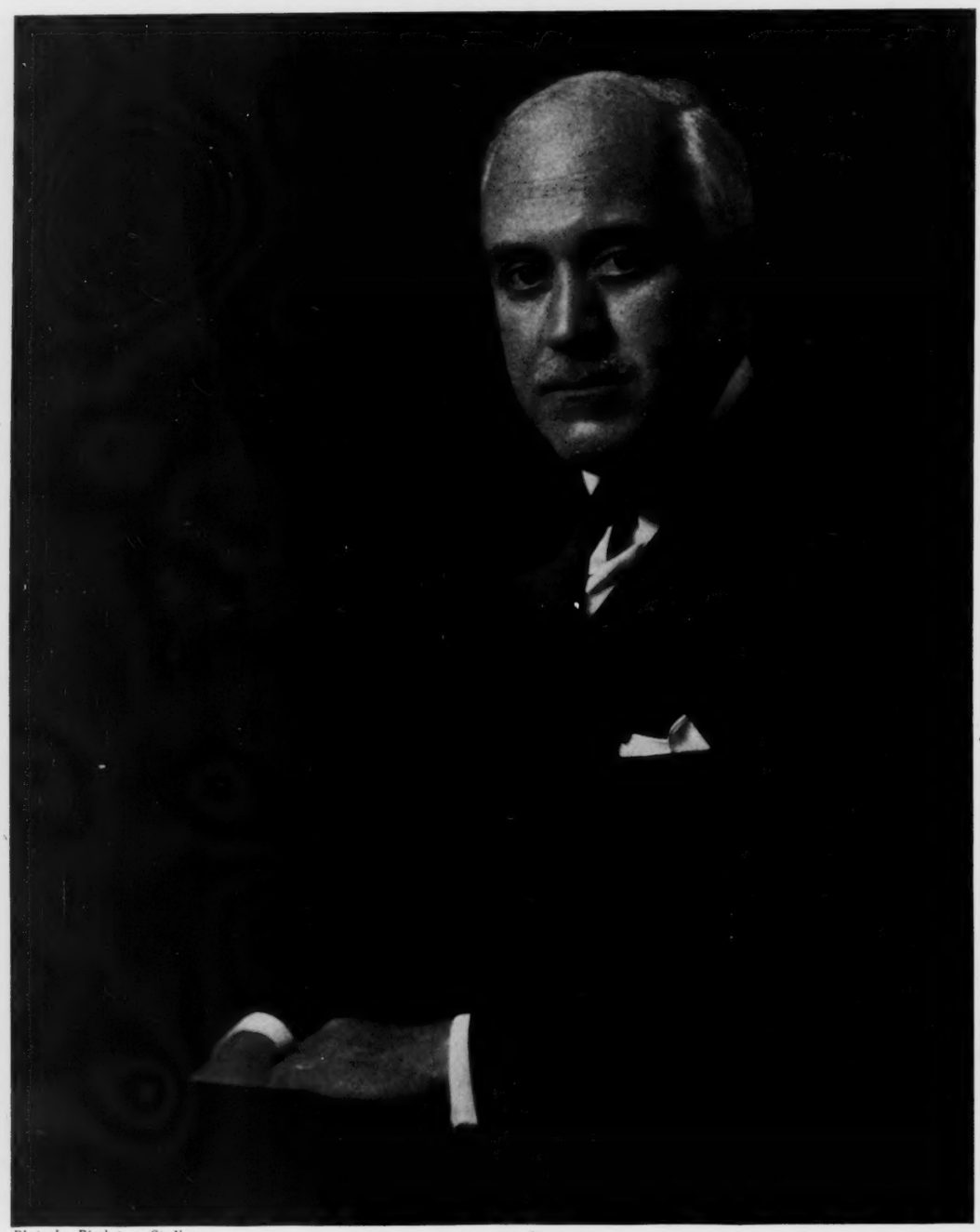

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GEORGE A. WEDGE

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and the Institute of Musical Art